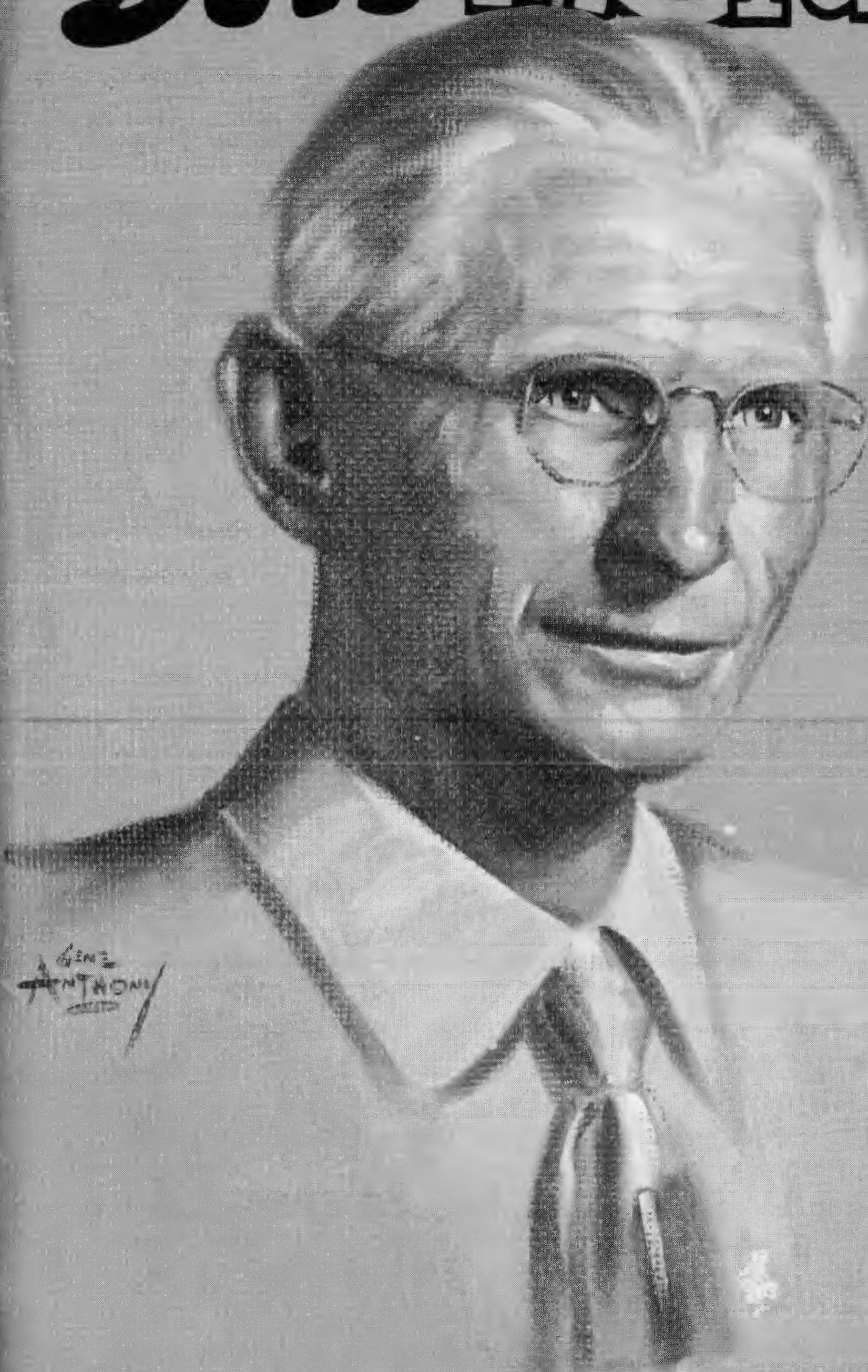


# Sets in Order

35¢

MAY  
1961



JIMMY CLOSSIN

SEE PAGE 9



The Official Magazine of SQUARE DANCING



# *We Can't Help Being Proud*

**W**E'RE MORE THAN PLEASED to have had our new dances presented to more than 50,000 people in a week! Perhaps you were one of those who has had a preview of the new Sets in Order releases. If you are, you have a good idea why we're so pleased.

Just look! Bob Page, who recorded *Sleepy Time Gal* (SIO F-110), is now on a two months' tour around the United States and is presenting this sleek, smooth singing call at, among other stops, the Savannah (Ga.) Square-Up.

The Frank Hamiltons had Forrest and Kay Richards' tricky round, *Never Say Never* (SIO X3122) down pat to present at the Kansas Round Dance Festival in Emporia, the Round Dance Workshop in Indianapolis and another Workshop in Audubon, N.J., before they gave it the big splash at the Washington, D.C., Spring Festival in March, where 5600 dancers were registered. The Richards' themselves taught this dance at the Hamiltons' Hacienda Holiday in Bakersfield, California, in April.

Johnny Le Clair was at Washington, too, and presented his tinkling, lively *Jingle, Jangle, Jingle*, in his crowd-whipping, exciting style of calling. It's a singing call which he wrote and recorded on SIO F 109.

Manning and Nita Smith have written a lovely round for *Take My Love* (SIO X3121) and gave it their own inimitable flair when they introduced it at the Washington Festival. For good measure they also presented the Bill Lynns' perky *Button Up Your Overcoat* (SIO X3120) at Washington.

Capping the climax, Joe and Es Turner, greatly beloved in the dancing world of the nation's capital, presented their graceful, flowing waltz, *For You* (SIO X3118), at the Washington Festival.

As we said, we're pretty thrilled. Here we are with top tunes, brilliant recording and sparkling presentations by some of the top talent in the field, to launch Sets in Order's new discs on the dancing trail. Add to this the New Sound of 'way out rhythm and cool boogie beat on SIO X2130 in *Hep Cat* (Key of D) and *Rockin' Dolly* (Key of G) for the caller who wants to spark his program with something different, and you can see why we're so proud.



## PLANS REACHING FINAL STAGES

A.M. to 5:30 P.M. in the beautiful teakwood-floored ballroom of Cobo Hall, where new dances will be taught by national leaders, and where the more challenging and intricate "rounds" will be practiced and enjoyed. Evening dancing — from 8:00 to 11:30 P.M. — in this same ballroom, will feature the newest and most interesting dances for the round dance enthusiasts.

Also a basic part of the Convention Round Dance program will be daily clinics and panels designed to aid both the experienced and inexperienced dancers to gain greater proficiency and enjoyment from this phase of the square dance movement.

If you haven't already registered for three glorious days of square and round dancing in Detroit — The Host With the Most — do it now! Registration blanks may be secured from your local club or association, or by writing directly to the *Registration Committee, Box 2314, Detroit 31, Michigan.*

**Special Attraction!** Among the trail-end features of the forthcoming National Square Dance Convention on June 29th, 30th, and July 1st, perhaps none is more inviting than the special Detroit River cruises on Wednesday, June 28th, aboard the Great Lakes' newest, largest, fastest passenger liner, the S. S. AQUARAMA.

This nine deck, 520 foot long craft travels between Detroit and Cleveland during the  
(Please turn to page 54)

**Round Dancers — Attention!** For the benefit of all those who may want to learn and practice the round dances that will be programmed at the 1961 National Convention in Detroit on June 29th, 30th, and July 1st, the following list of "rounds" has been released by Paul and Dorothy Emery, Chairmen of the Round Dance Committee:

Silk and Satin	King of the Mountain
Rainier Waltz	Mickey
Waltz Duet	It's True
Neapolitan Waltz	Hindustan
Happy Waltz	Bye Bye Blues
Until We Waltz Again	Sweet Georgia Brown
Shortcake	Dream Walk
Lady Be Good	Kontiki

This list has been compiled following a poll of round dance leaders and instructors throughout the country, and represents dances currently enjoying the greatest degree of popularity in most areas. These will be integrated with the daily square dance program in the main hall and arena.

In addition there will be a daily workshop and continuous round dancing from 10:00



S. S. Aquarama

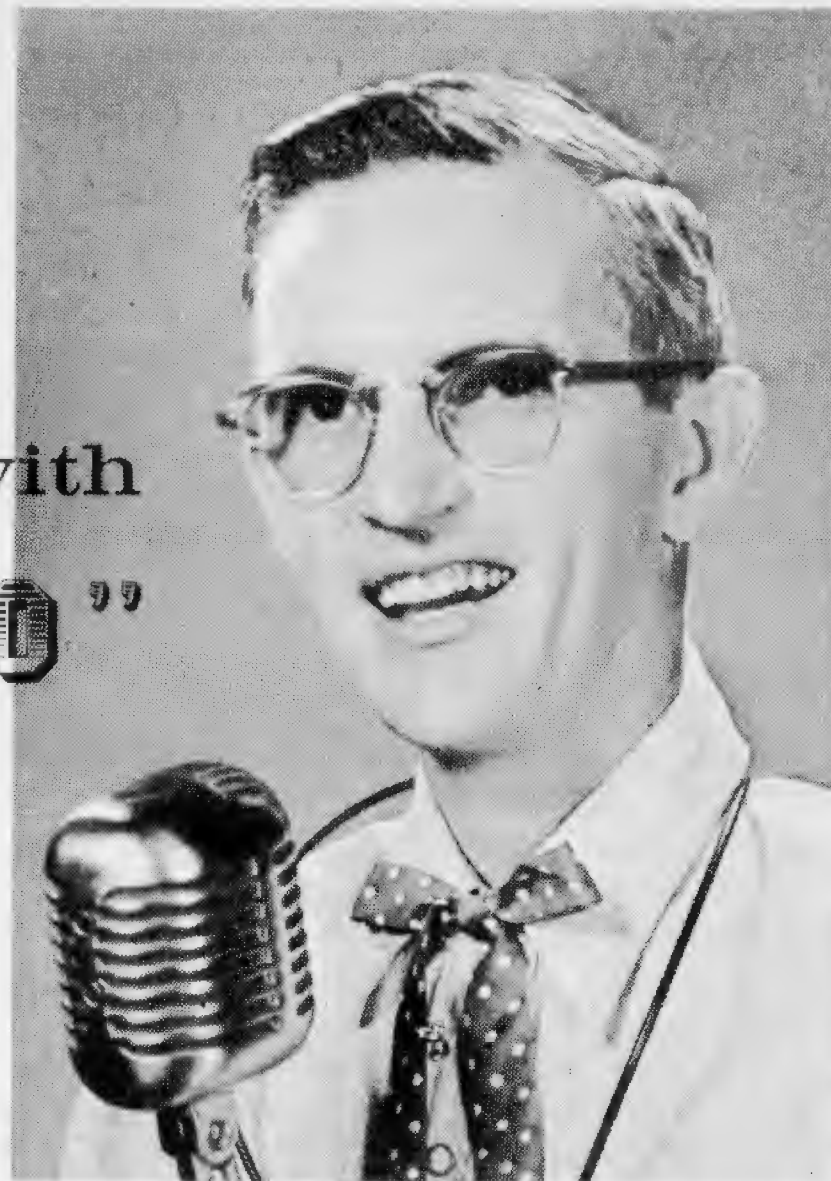


# MAX FORSYTH

*(Indiana's great gift to square dancing)*

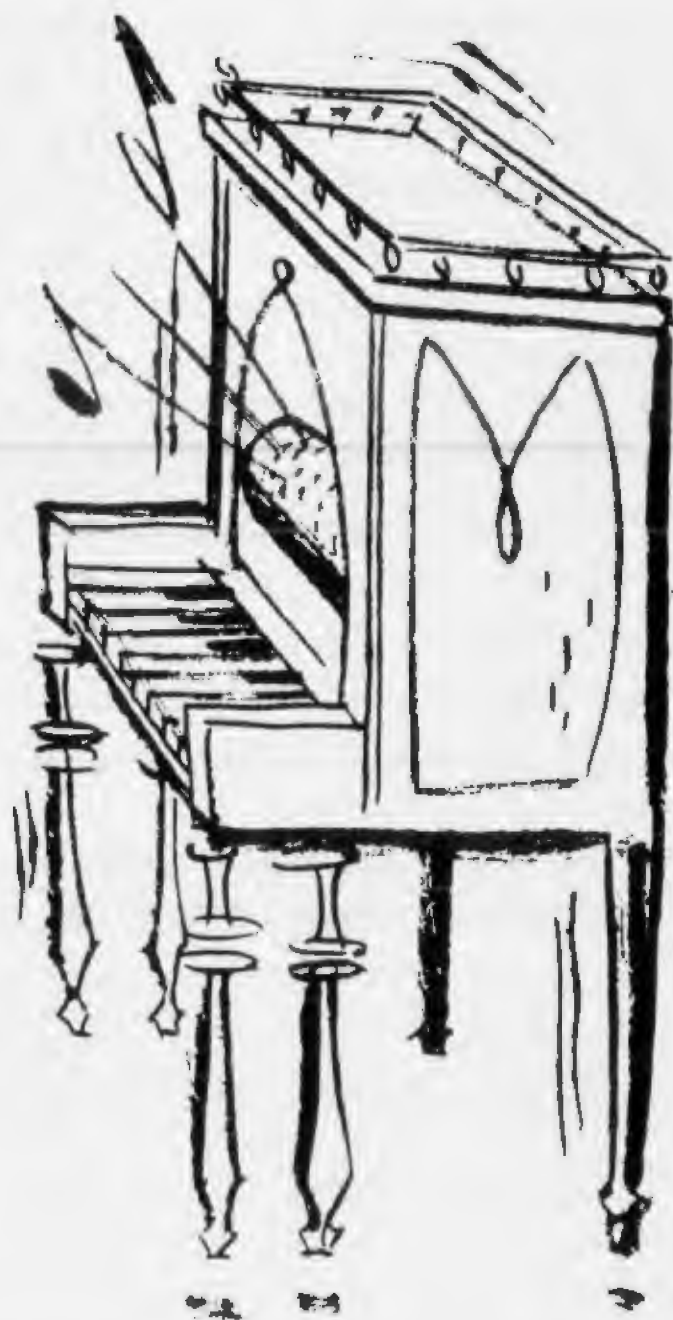
Strikes a responsive chord with

**"RACTIME PIANO"**



Max takes a honky-tonk, rinky-tink tune played by the SUNDOWNERS BAND and does an upstanding job of calling this new singing square. The easy but fast-moving dance features the "Grand Sashay" and will delight every dancer on the floor. Callers will find the music stimulating and the dance is a cinch to call.

Windsor No. 4803 (flip-instrumental)



## LATEST ROUND DANCE RELEASES

#4664, "The Terry Theme"/"Please Be My Sweetheart"

#4663, "Cachita"/"Dreams of Happiness"

#4662, "Patricia"/"Medley in 3/4 Time"







# Square Dance Date Book

- May 1—Wheelin' Squares Spring Festival  
Alameda Jr. H.S., Pocatello, Ida.
- May 2—Montgomery Co. Assn. Spring Round-  
Up, Sligo Jr. H.S., Silver Spring, Md.
- May 5-6—11th Ann. Kansas Callers' Assn. Con.  
Forum, Wichita, Kans.
- May 5-6—Yellowstone Council Hoedown  
Billings, Mont.
- May 5-6—Ann. New Mexico State Festival  
Civic Audit., Albuquerque, N.M.
- May 6—21st Annual Festival  
Pershing Munic. Audit., Lincoln, Nebr.
- May 6—4th Ann. Jamboree, Lakeview H.S.  
Audit., Port Arthur, Ont., Canada
- May 6—2nd Ann. Blossomtime Round-Up  
High School, Benton Harbor, Mich.
- May 6—3rd Ann. Festival  
Island Pavillion, Green River, Wyo.
- May 6—Silver Dollars' Spring Dance  
12th & Luzerne Depot, Philadelphia, Pa.
- May 6—3rd Ann. Hagerstown Festival  
No. Hagerstown H.S., Hagerstown, Md.
- May 6—San Antonio Assn. Festival  
R.E. Lee H.S., San Antonio, Texas
- May 6—All-Philippines Square Dance  
Sangley Point, P.I.
- May 6-7—10th Ann. Ill. Square Dance Festival  
Pittsfield, Ill.
- May 7—South Coast Assn. Spring Hoedown  
Munic. Audit., Long Beach, Calif.
- May 7—Cleveland Area Callers' Assn. Spring  
Fest., Berea Fgds., Cleveland, O.
- May 9—Charleston Assn. Spring Dance  
No. Charleston Recr. Ctr., Charleston, W.Va.
- May 12-13—Greater Memphis Assn. Spring  
Fest., Fairgrounds Casino, Memphis, Tenn.
- May 13—Akron Area Federation Festival  
Akron U. Mem. Gym., Akron, Ohio
- May 13—5th Ann. Woodshed Whirler Jamb.  
Grant Comm. H.S., Fox Lake, Ill.
- May 18—2nd Tulip Festival Square Dance  
Civic Center, Holland, Mich.
- May 19-20—Annual Festival, Missoula, Mont.
- May 19-20—2nd Ann. Cenla Festival  
Alexandria, La.
- May 19-21—14th Ann. Silver State Jubilee  
Reno, Nevada

(Continued on page 41)

## Sets in Order

Published monthly by and for Square Dancers  
and for the general enjoyment of all.

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## ROUND DANCE TEACHERS AND DANCERS TAKE NOTE.

Here is the perfect round dance record for use in spring and summer festivals and institutes:

### #235-45 **WE TWO** by Bryce and Elner Reay of Dayton, Ohio

A truly lovely lyrical waltz, carefully arranged to the appealing music of "If You Were the Only Girl in the World," and just right for average dancers who would like to look very beautiful.

### #236-45 **MUSKRAT RAMBLE** by Jerry and Charley Tuffield of Denver, Colo.

A return engagement, on 45 rpm, of this fantastically popular two-step, with its delicious Charleston flavor, and its sassy manners.

Both dances perfectly played by Fred Bergin.

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*Lloyd Shaw*

RECORDINGS, INC.  
P. O. Box 203,  
Colorado Springs, Colorado



("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

What a thrill I got out of seeing Genial Herb Greggerson's face beaming up from the cover of SIO this month (March, 1961). They say there's no love like first love — and Herb was our first love in Western square dancing. Ruth and I had been dancing only about 3 months when Herb made his first visit to New England... Then, about four months later, Ruth and I took our courage in hand and signed up for Herb's school in Ruidoso. The eagerest of beavers, we probably didn't miss a single tip during the entire week. And we loved every minute of it.

The best part of the whole trip was getting to know Herb and to appreciate his unbeatable brand of Texas hospitality. Although we were practically total strangers, he arranged to have his daughter meet us at the station, take us to his home and make sure we were royally entertained until he got back from his session at Stockton, Calif. . . . I could go on for pages about Herb's ability and personality . . .

Clarence Metcalf  
Sharon, Mass.

Dear Editor:

...I've been meaning to tell you this... you have a terrific magazine for us square dancers and both of us read it from cover to cover, even to the ads . . .

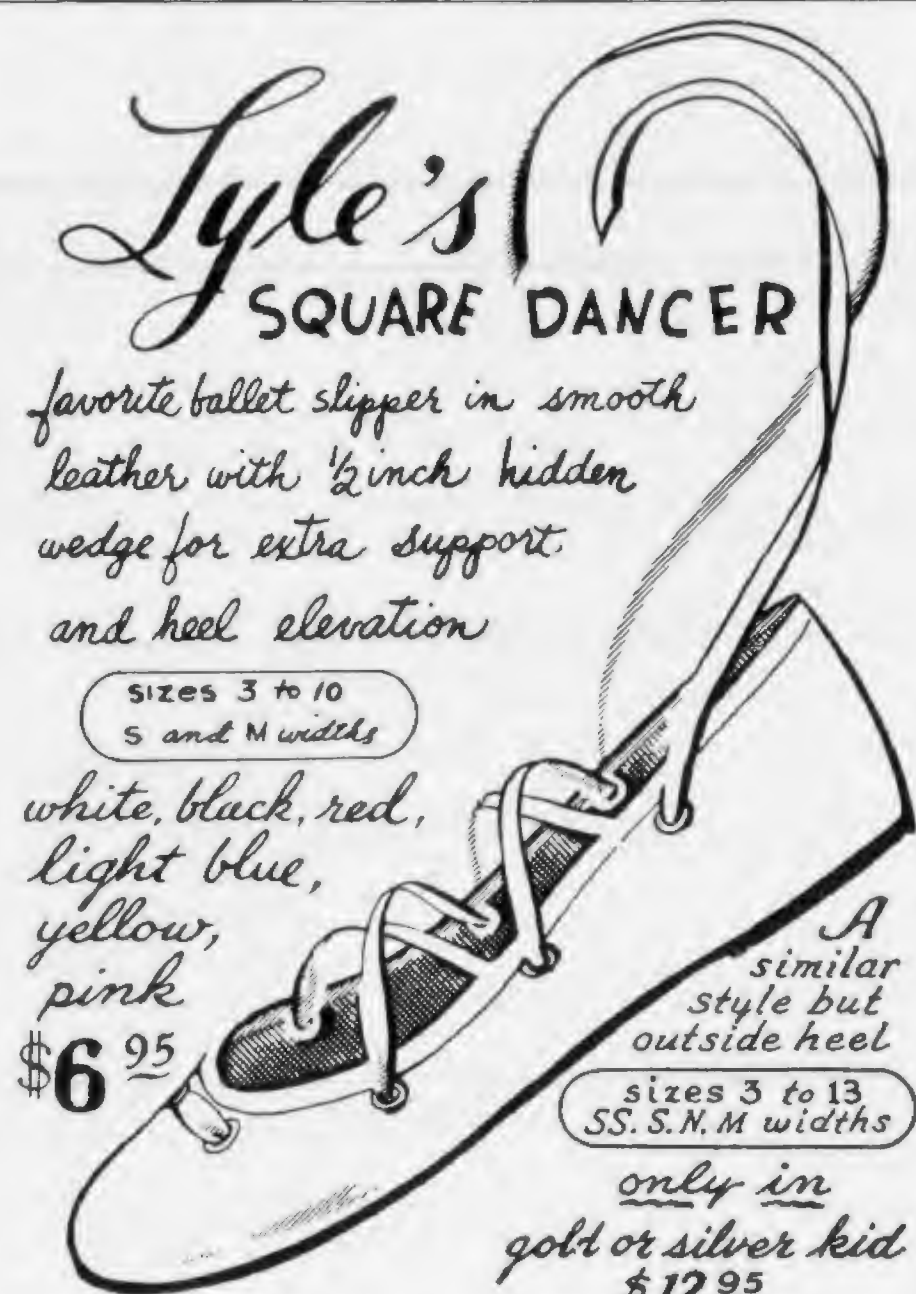
Gladys A. Ross  
Brooklyn, N.Y.

Dear Editor:

... Naming a dance is considerably harder than writing one, even with some effort at originality. This problem has bothered me for some time, but at long last I think I've found the answer.

While looking at an old hymnal the other day, I noted that the tunes were used over and over again, different words, but the same tune. Each tune was identified by its own name,

(Continued on page 38)



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*this one says,*

**"YOU'VE  
ARRIVED"**



**80 WATTS**

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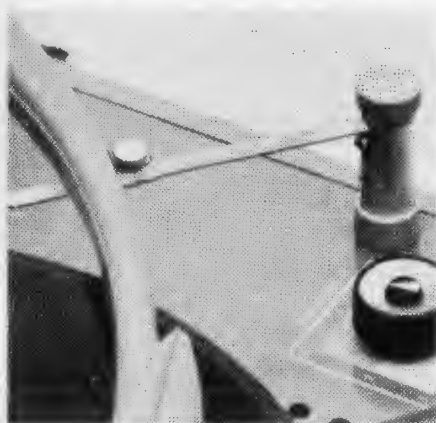
MONOPHONIC

**MODEL TRS-1680-NF4** by

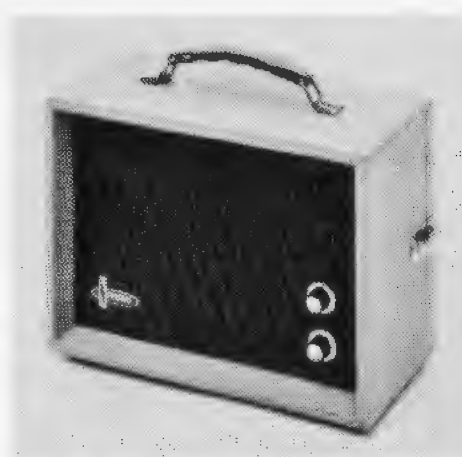
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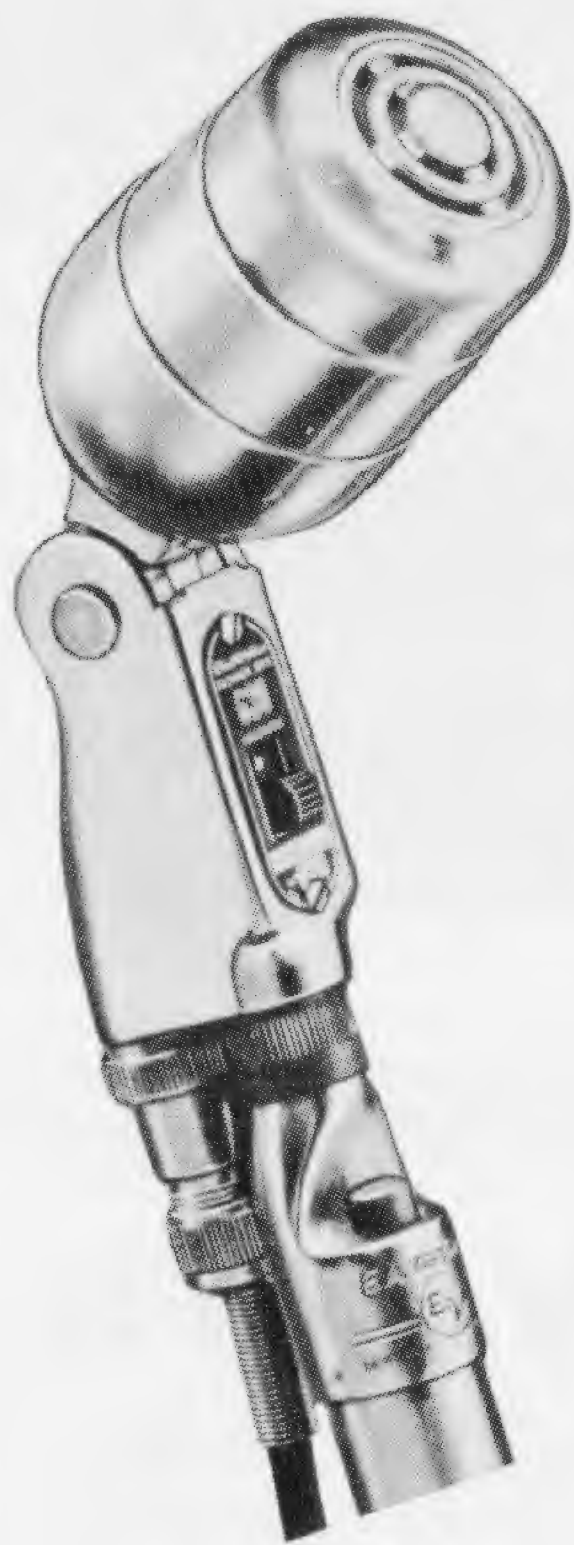
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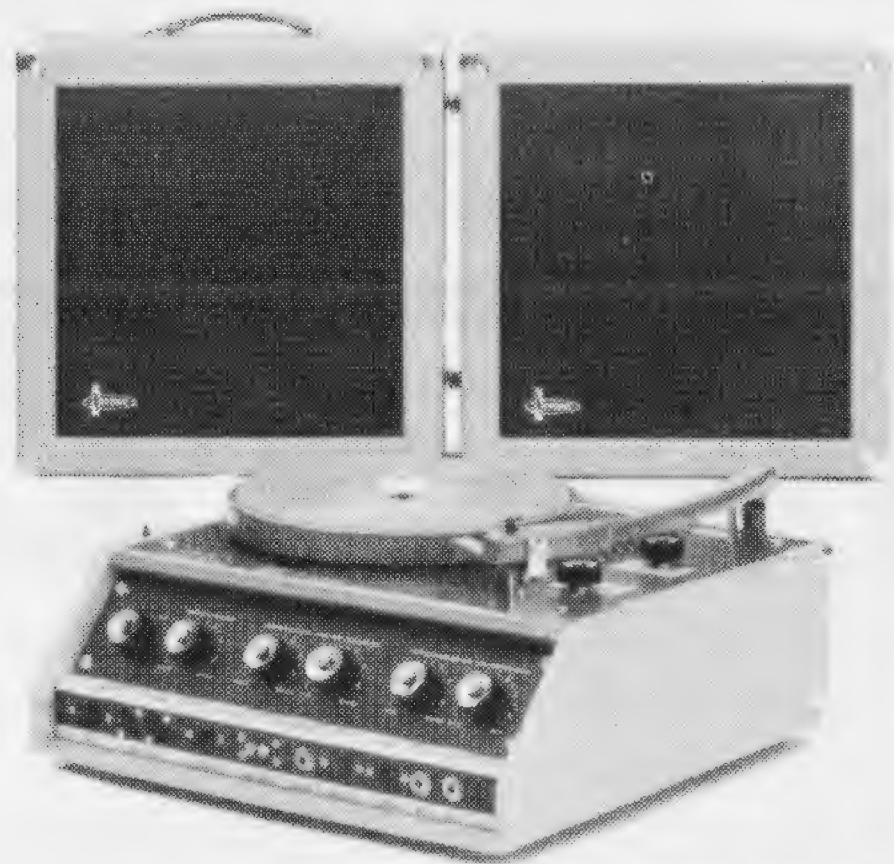
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# AS I SEE IT

bob osgood

May 1961

**I**F EVER there were a prototype of the traditional cowboy figure who rode miles to attend a square dance then returned home in the early morning hours — sleeping in the saddle so that he could be ready for the next day's work — that person might well be our cover man, Jimmy Clossin.

Like so many of the old-timers, Jimmy was never taught to square dance or call, he just took to it as naturally as walking or eating. Looking back to the early 1900's he recalls doing the dancing and calling as a boy.

As a young man Jimmy rode the range along the New Mexico-Texas border and up in the Panhandle country putting famous brands on many a maverick. When he had the opportunity he traveled around the western sections of our country looking for square dances wherever he could find them and constantly adding to his knowledge of the activity.

During the years between 1910 and 1914 he made several trips into Mexico with ranchers and cattlemen. Going as far south as Guadalajara he was quite amazed to find quadrilles flourishing and he had the opportunity to dance many varieties at the ranches and towns where he stayed.

Piecing bits of information together Jimmy developed the theory that a number of our square dances came from Spain by way of Mexico. "Mexico," Jimmy wrote at one time, "was and possibly still is the most prominent in the old quadrilles, both single and double, of any place on the North American continent."

After serving in World War I Jimmy returned to his range activities and began devoting more and more time to square dancing. Finally in 1935 he became a full-time caller and teacher and traveled from San Diego to areas in the Eastern states where he helped to develop the Western style of square dancing, teaching classes, serving on institute staffs and encouraging new callers.

In 1948 he co-authored *West Texas Cowboy Square Dances*, "a collection of Hoe-downs, Quadrilles and Chatter" gathered during his travels. The book has proven extremely valuable as a text and research manual for callers and dancers across the country.

A few years ago Jimmy and his wife Elizabeth moved from Texas to Orlando, Florida, where they have become intensely interested in providing square dancing for school children. While working with the younger generation, perhaps Jimmy will be able to perpetuate this valuable background of a dancing America. Indeed no one is better qualified through experience to start our dancers of the future in the proper direction.

To our friend, Jimmy Clossin, we respectfully tip our Stetson in admiration and dedicate this issue of *Sets in Order* to him.

S.O.S.

**T**HIS MONTH we're asking all you members of the *Sets in Order* family to lend us a helping hand. With your assistance perhaps we can be of increased value to square dancing and to square dancers everywhere.

It's been our continued goal to make each issue better than the last. Through the special dancers' section, the style series, the callers' workshop and the many pertinent articles each month, we feel that *Sets in Order* has painted an honest, optimistic and positive picture of square dancing. In view of all of this we are confident that *Sets in Order* could do a far more effective job in the hands of more dancers.

Over the years we have become increasingly aware that *Sets in Order* actually reaches only a small segment of the square dancing public even though it does have the largest circulation of any square dance publication. Now we propose to do something to change this situation.

With your help we would like to send a complimentary copy of a coming issue of *Sets in Order* to as many non-subscribing square dancers as possible. It is our hope that the copy



will "sell" itself and that perhaps these people will wish to subscribe.

A special form has been inserted following page 16 of this issue. On it is space for listing names of square dance friends whom you feel might enjoy receiving a sample of this "voice" of their favorite hobby. Your help in this special project will indeed be most sincerely appreciated.

### Our Cover Artist

**T**HIS MONTH'S COVER portrait of Jimmy Clossin and the covers of the four previous issues are all the work of a commercial artist friend of ours, Gene Anthony. We first met Gene in the Navy during World War II and have enjoyed following his career in recent years. You'll be seeing more of his work in coming issues of *Sets in Order*.

### Time for Bouquets

**W**E can't help but jealously admire the "new look" of our caller-type friend Frankie Lane. Determined to do away with some of his unwanted weight, Frankie has reduced himself by quite a number of pounds and appears today not only thinner but considerably more youthful. Here, see for yourself . . . . *Sets in Order's* cover man for last February, Fenton "Jonesy" Jones recently did a most commendable job in a guest spot on the *Rawhide* TV series. Folks watching the small screen on March 31st were pleased to



Frankie



Elizabeth

see the dancers actually doing what the caller called, for a change . . . . When interviewing Jimmy Clossin preparatory to designing our cover and lead story this month we were asked by the cowboy-caller to please remember that any story about him would be quite incomplete without mention of his valued assistant over the years, his wife Elizabeth. Though sometimes we may seem to take the distaff side a bit for granted in these articles we must say that these "salutes" go to the wife just as much as to the husband. For more than almost any other, square dancing is indeed a *couple* activity . . . .

### In this Issue

**W**E never have been quite satisfied with the effectiveness of our record section and try as we might we weren't able to find the formula for which we were searching. We knew that a great many callers and teachers depend upon some assistance in choosing new records but because tastes vary so greatly in the styles of records we either like or dislike we always felt that there should be a better way of telling the story.

Last year a new system was devised called the Record Report. In the Record Report most new releases were analyzed and discussed and the reader was put in the position of judging whether or not the particular record release was one that would meet his requirements.

We have decided to incorporate the unusual features of the Record Report with our regular *On The Record* section and we hope that the new combination will prove to be the answer we all have been looking for. You'll find the initial effort starting on page 21 of this issue.

### On Organization

**N**OT LONG AGO we happened to bump into a couple we had known for years and whom we had tried to recruit into square dancing on several occasions. "There's a new class starting up next month," we told them. "Why don't you come in now? You'll have a wonderful time."

"Oh, we know square dancing is fun," said the feminine member of the couple, "but somehow every time we get started in on a new activity either one or both of us find ourselves deeply involved in being a chairman for some event or else on the business end of what we hoped would be our hobby."

This brief encounter made us wonder how many others stay away from square dancing because of the feeling that they might "become involved." Basically square dancing is a recreation. We like to think of it as fun and we tell our friends, "Here is one of the most relaxing, friendly and enjoyable activities we know."

Truly square dancing is just that. It doesn't need to become complicated. It doesn't require an intricate organizational network to



keep it alive. A place to dance, a group of friends, a caller and music are the basic requirements. Sometimes we feel the need of going past these simple elements in order to do what we feel will protect the activity but the closer we stay to uncomplicated organization and the more we allow those who join in to spend the greatest amount of their time in dancing, the better chance we will have of keeping these people as square dancers.

As we see it the prime and almost only actual need of organization past the club level is to accomplish, with cooperation among groups sharing the same interests, those things which might not so efficiently be accomplished alone. The purpose of such groups is to serve the dancer and the club — to guide and assist — *NOT to control*.

If we are not careful we suddenly find ourselves in the middle of an activity rushing madly to support organizations rather than allowing these organizations to support the dancing.

No one can control, dictate or regiment a recreational activity such as this. On the other hand all of the unselfish desires and efforts of groups and individuals *can be* properly channelled in the thoughtful promotion of comfortable square dancing in the proper spirit. This could well be the aim of all of us who love this activity.

### *Warning — For Callers and Teachers*

**S**INCE THE BEGINNING of the *boom* period of square dancing a dozen years ago there have been a number of attempts to *organize* the callers—*organize* the dancers—*organize* anything that might, under the guise of doing good, bring a pretty penny into the hands of those doing the *organizing*.

Some folks must think that square dancers are a gullible lot. The tens of thousands of dollars each year going for membership badges in dozens of ridiculous, non-dancing offshoots of the activity offer proof that at times we tend to be *joiners*. We join simply because we don't want to miss out on anything and "after all — a couple of dollars is so little."

As long as this condition exists there will be more and more so-called organizations cropping up all over the place. Not all are silly. Not all will be harmless gags. Some will be actual attempts to enlist a membership and

## INVENTOR'S CORNER



### SQUARE GLASSES

For that caller or dancer who  
"has everything."

Submitted by Stan Burdick  
of Hamilton, Ohio

effect a control on the future direction of square dancing.

Attending a caller's course when possible, subscribing to a square dance magazine or reading a collection of calls is a necessary part of a caller's and teacher's education. It does not constitute a membership in any organization. What the individual does with this information is up to him and reflects on his own ability. He knows that simply subscribing to a publication, owning a book, attending a class or even joining an organization, does not, in itself, make him a *better caller*.

At present *local* callers groups aimed at the democratic development of square dancing through clubs and classes offer the *best* solution to each local situation. Such groups do not exist in every area, but there are many in operation today and more are in the process of being formed.

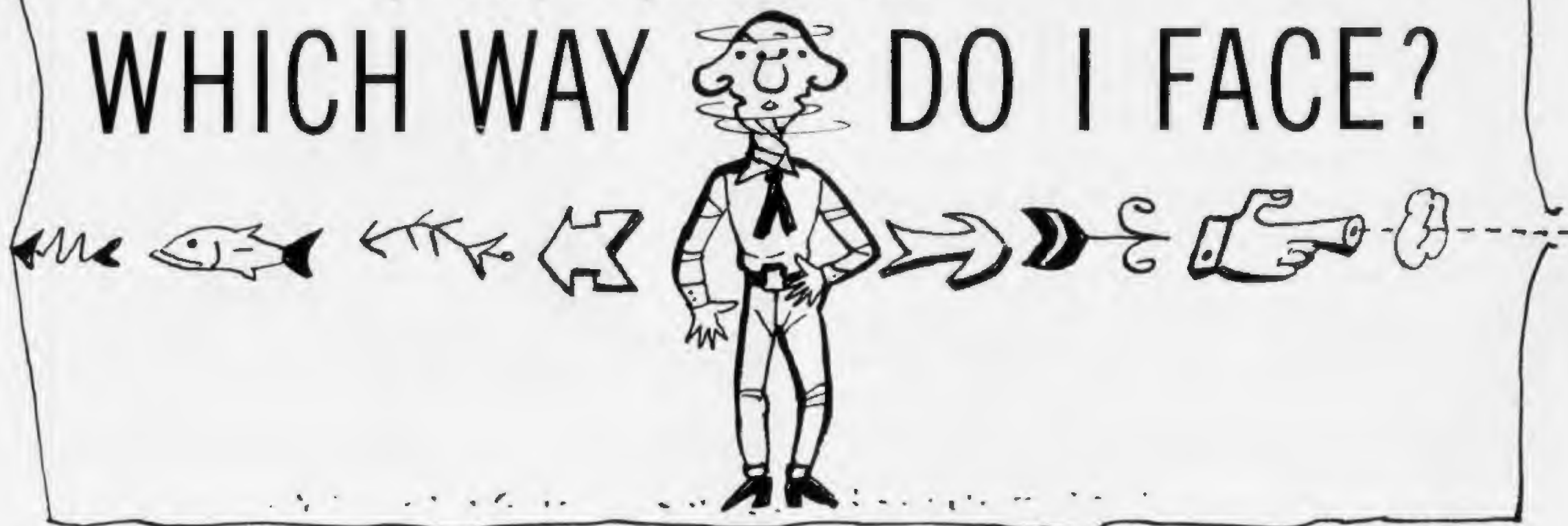
*Promoters* who have *no* home square dance activity, call for *no* regular home clubs and conduct *no* beginner classes are in a poor position to direct the activities of callers who are constructively building toward a solid square dancing future in their own communities.

Think twice before you join *anything* that could possibly transfer the direction of square dancing into a selfishly controlled confusion.



**STYLE SERIES: The Question Most Frequently Asked  
By Today's Square Dancers**

# WHICH WAY DO I FACE?



**I**N THE MULTIPLICITY of some of today's square dance patterns it is noteworthy that a great portion of whatever difficulty exists comes from some of the most uncomplicated of the many movements.

A call is designed not only to move a dancer from one spot to another but to position him correctly for the next call. Here in the simple requirement of *which way to face* lies a weak spot that needs close attention.

Two simple examples take us back to our earliest square dance instruction. *Rule:* When a man is told to *swing* with the lady on his right (photo #1) or left, opposite, etc., he swings her (2), then finishes his swing to face the center of the square (or as directed) and releases the lady on his right side to become his partner (3). *Rule:* To *do sa do* two persons must start by facing each other (4), then without changing the facing direction they move forward passing right shoulders (5), pass to their right back-to-back and back up (6) to the starting position.

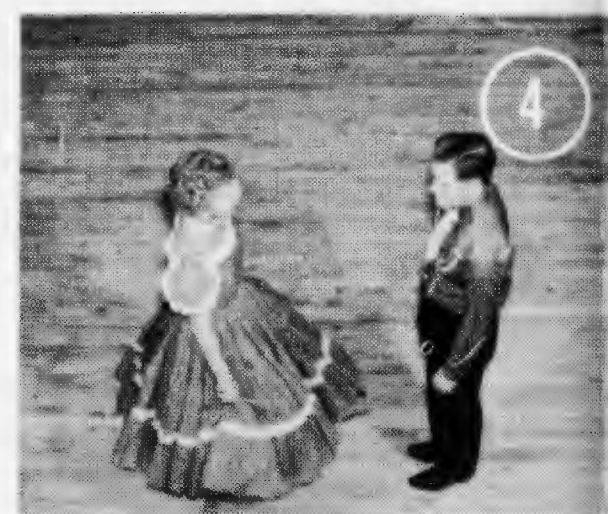
Of course square dance rules do vary with calls and conditions. Following a swing the man may be told to leave the girl somewhere other than on his right side. A do sa do with partners may be followed by a left allemande in which case the trained dancer, following two or more beats behind the call, will have time to adjust to face his corner as he finishes the movement. All too often a basic as simple as do sa do may be the cause of a much more complicated maneuver falling apart. For instance when two facing couples do sa do to an

ocean wave these dancers must end facing the same starting direction. A twirl in the do sa do or some anticipatory change of direction can put a dancer out of position and thereby spoil the entire pattern.

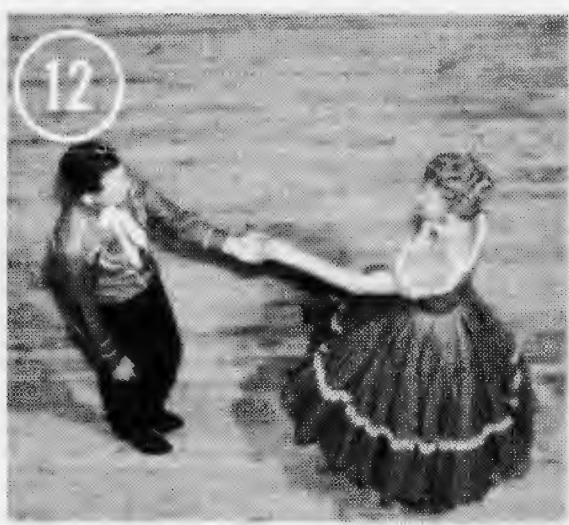
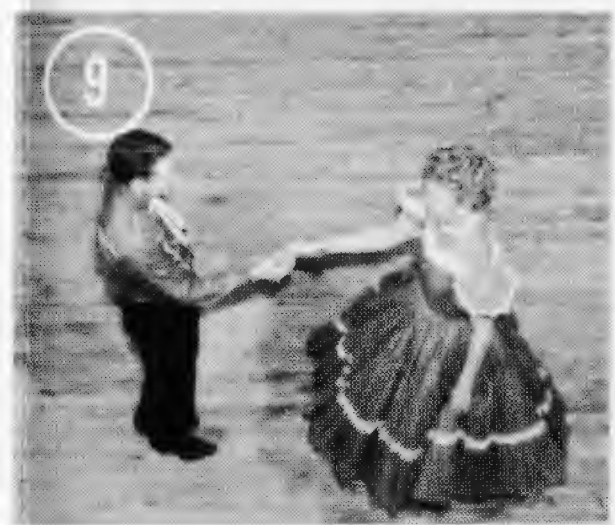
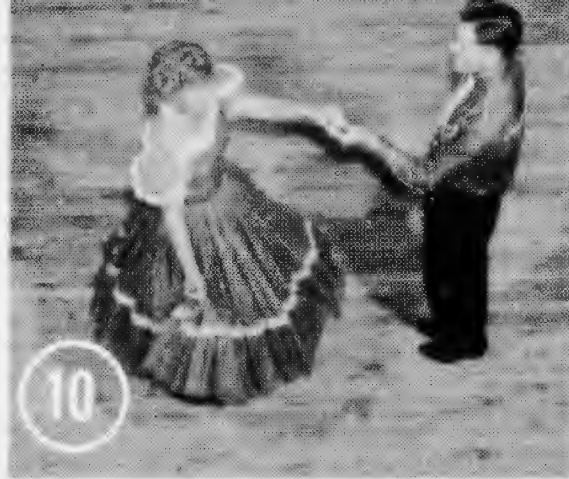
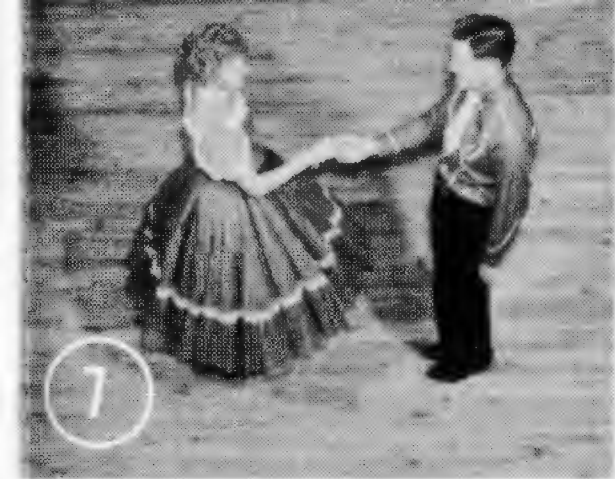
**Swing**



**Do Sa Do**







**Box the Gnat**

**Box the Flea**

One of the most natural facing pitfalls comes in a box the gnat. *One and three do a half sashay, then up to the center and back that way. Give a right to the opposite, box the gnat — then right and left thru right after that.* Wow! How many of you tried to do the right and left thru with the inactive couples? *Rule:* To box the gnat two dancers face each other taking right hands (7). The lady makes a left face turn under the man's raised right arm (8) as the man walks forward making a half right face turn. *They finish facing each other (9).*

The ending of box the flea is equally important. *Rule:* To box the flea two dancers face each other taking left hands (10). The lady makes a right face turn under the man's raised left arm (11), as the man walks forward making a half left face turn. *They finish facing each other (12).*

A degree of misunderstanding also arises in the California whirl/twirl situation. In the case of boxing the gnat and flea the starting position is two facing dancers and the ending

position is also two facing dancers. Now in the following pair of movements each dancer is working with the person who is beside him at the time of the execution of the call and has the same relative position at the completion of the call. *Rule:* In a frontier whirl (California twirl) partners standing side-by-side join inside hands (13) and change places with each other by raising their joined hands (14), the man walking around the lady in a clockwise direction while the lady walks forward under their joined hands making a left face turn *to end side-by-side (15) having changed direction.* *Rule:* In a California whirl (turn the corner under) the man works with the lady on his left (16). Joining inside hands these hands are raised (17) and the man walks around the lady in a counter-clockwise direction while the lady walks forward under their joined hands making a right face turn *to end side-by-side facing in the new direction (18).*

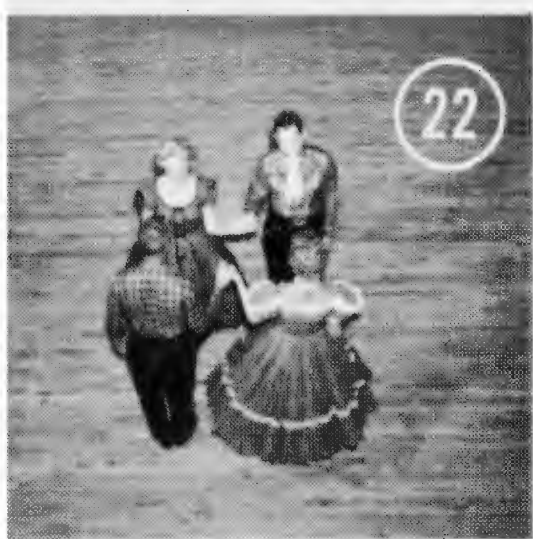
In the example of a star thru shown here a man works with the lady he is facing and using the same hands as in a frontier whirl changes

**Frontier Whirl**

**California Twirl**



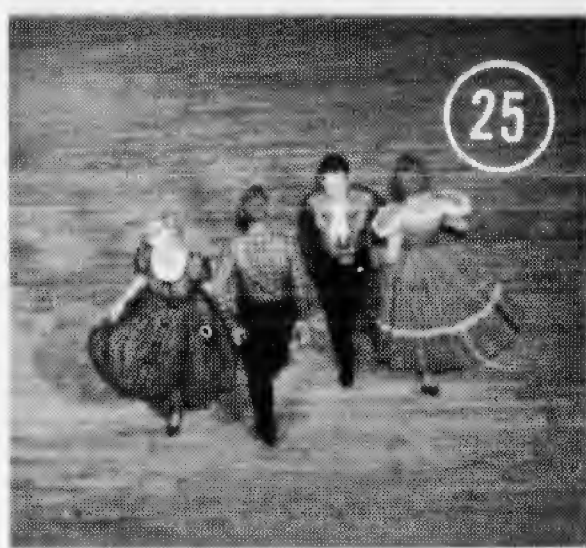




**Star Thru**

his facing direction and ends with this person as his new partner on his right side. *Rule:* In a star thru with two facing dancers (19) the man joins his right hand with the lady's left (20) and as the joined hands are raised the two walk toward each other, the lady executing a quarter left face turn under the man's right (21) as he does a quarter right face turn to end side-by-side (22).

The point to remember here is that you start by facing a person who in the course of the



**Square Thru**

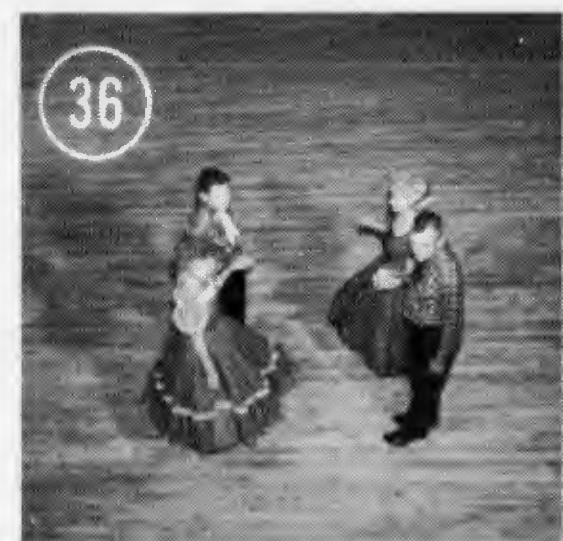
movement becomes your partner and that as a result of the movement you both have *changed* facing direction.

The prime point to remember when doing any fraction of a square thru is that the movement ends by pulling by the last required person, then maintaining that position without changing direction until the next call. It's simple to remember that a full square thru requires pulling past four hands. Thereby a one-quarter square thru would simply mean pulling by one person. A half square thru would require pulling by two, a three quarter by three, etc. Here then is your *Rule:* A square thru is executed by two facing couples (19). For a quarter square thru take opposite's right hand and pull by (23) to end facing out. To continue with a half square thru each dancer should pivot squarely to face partner (24), take partner's left hand and pull by (25). A half square thru *has been completed at this point* (26). *Do not turn.* Continuing this rule you can complete a three quarter and full square thru.

A Dixie chain has a completion point following which dancers must depend on a second call to direct them further into the dance. *Rule:* Two couples meet single file to start a Dixie chain. They move by each other as in a grand right and left using alternate hands. The first dancers start with right hands (27) and the second two start with left hands. (Not shown here, ladies in the picture would have pulled by, extending lefts to the men and moving forward.) The last in line take rights (28) as they move by to end in single file (29) *awaiting the next call at the completion of the movement.*

Similarly a pass thru and cross trail (trail thru) require a follow up call to gain further direction signals. *Rule:* In a pass thru two facing couples (30) move forward thru each other, each person passing right shoulders with his opposite. *Remain facing out* (31) *until the next directional call.* A cross trail follows along the same line. *Rule:* To cross trail two active couples pass thru, then the lady (or the person on the right as in two men or two women working together as a couple) crosses in front of her partner (32) to the left, while the man (or person on the left) crosses behind and to the





**Dixie Chain**

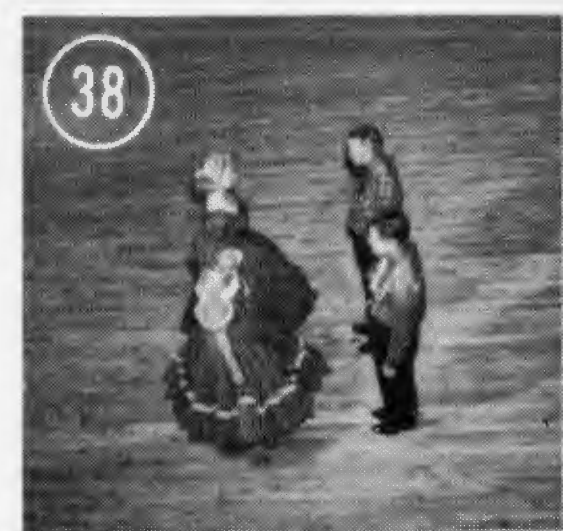
right. From that position (33) the follow-up call (i.e., U turn back, go round one, etc.) takes over.

Trouble spots also fall in other areas. For instance, from a line of four (34) the call "face to the middle" should result in the dancers turning one-quarter in place to face the center of the line (35) but so many times the almost normal reaction is a bend the line with confusing results (36). Similarly the same call or the call "face in" going to two couples, one standing behind the other (37) should result in a simple one-quarter turn to face partners (38).

None of these things are difficult to remember, but they are important cogs in correctly accomplishing today's square dancing.



**Pass Thru  
and Cross Trail**



**Change of Facing**

*Reprints are available of this 4-page article. Prepared on two sides of a special pull out sheet designed for 7½" x 9¾" three-hole notebooks (a standard size), they are priced according to quantity: 1 to 10 copies 15c each; 11 to 99 copies 10c each; 100 or more 5c each. (All postpaid.)*



# LADIES on the SQUARE

## ACCENT ON ELEGANCE



THERE ARE CERTAIN very special square dance parties which seem to demand something outstanding and unusual in the way of refreshments. For these occasions an elegant salad dreamed up by Alice Meyer of Los Angeles, California is unqualifiedly recommended. It is so delectable that even diet-conscious lady dancers have been known to eat three helpings. Alice's recipe, her methods of handling for a large crowd and suggestions for a decorative scheme, are presented here. She calls it her Hawaiian Punch Bowl Salad.

### Ingredients:

- 4 "family-size" Jellos, 3 strawberry;  
1 raspberry
- 2 lbs. fresh freestone peaches
- 2 lbs. fresh Babcock peaches
- 1 lb. fresh apricots
- 7 bananas
- 2 large cans mandarin oranges
- 2 #2½ cans chunk pineapple
- 1 #2½ can pears
- 3 lbs. Thompson seedless grapes,  
washed and cut in two
- 1 large jar maraschino cherries
- 4 cups cut-up English walnuts or  
vary with 1 c. pecans, 3 c. walnuts
- 1 large pkg. miniature marshmallows

### Method:

Save all the fruit juices except that from the maraschino cherries, to use as liquid in making the jello. Make the jello in the regular way, keeping the proportions and adding additional water only if the juices don't suffice. Cool liquid mixture but don't let it start to jell; add all of

the fruits. Since this is such a large quantity, serving some 50 people, Alice lit on the idea of using a glass punch bowl and mixed liquids and fruits in this. She then added the nuts and dimpled the top of the mixture with the marshmallows.

To keep the salad from liquefying between the start of the dance and refreshment time later in the evening, she first made her salad two days ahead of time so it was extremely firm before she took it out of her own icebox. To transport the salad, Alice's husband, Roy, lined a large carton with very heavy paper. A "Cold-Can" from the freezer went in and then the salad bowl. This was covered with aluminum foil, tea towels and over carton and all, a blanket. Even tho' the dance was on a warm evening, the salad stayed firm until time to serve.

For serving Alice used a huge silver spoon and just scooped out even portions of the gelatin masterpiece and turned them over on a plate. For the whipped cream topping she used one quart of all-purpose cream in a cold bowl, adding powdered sugar and vanilla. Even this was done at home and carried to the dance in a "cold-bag."

Something so glamorous seemed to require an exotic setting so it was given the Hawaiian type background. A decorative Hawaiian tiki, or household god (this was a real one from the Islands), set the theme. The figure was set in the midst of ferns and tropical leaves bearing hibiscus flowers. Green nylon net was put over a white table cloth and looped up with flowers at the corners. White gardenias floated in a flat bowl.

There you are. With a refreshment idea as good as this one, it's almost an excuse to have a party to fit!



## (And Sets In Order, Too)

Incidentally, this "special" issue is going to be a dilly! It's in the process of being prepared at the present time and should be a true collector's item. (Naturally as a subscriber you'll be receiving your copy as soon as it is off the press.

**TEAR ALONG DOTTED LINE →**

[illegible]



(NAME OF YOUR FRIEND)	(NAME OF YOUR FRIEND)	(NAME OF YOUR FRIEND)
(THE STREET ADDRESS)	(THE STREET ADDRESS)	(THE STREET ADDRESS)
(CITY)	(CITY)	(CITY)
(ZONE)	(ZONE)	(ZONE)
(STATE)	(STATE)	(STATE)
(NAME OF YOUR FRIEND)	(NAME OF YOUR FRIEND)	(NAME OF YOUR FRIEND)
(THE STREET ADDRESS)	(THE STREET ADDRESS)	(THE STREET ADDRESS)
(CITY)	(CITY)	(CITY)
(ZONE)	(ZONE)	(ZONE)
(STATE)	(STATE)	(STATE)
(NAME OF YOUR FRIEND)	(NAME OF YOUR FRIEND)	(NAME OF YOUR FRIEND)
(THE STREET ADDRESS)	(THE STREET ADDRESS)	(THE STREET ADDRESS)
(CITY)	(CITY)	(CITY)
(ZONE)	(ZONE)	(ZONE)
(STATE)	(STATE)	(STATE)

## Did You Know?

- Sets in Order reaches more square dance families in America and in other countries of the world than any other square dance publication—anywhere.

A full-time paid staff of writers, cartoonists, artists and photographers join with hundreds of part-time volunteer contributors to make Sets in Order's coverage of the square dance world the most exciting and complete.

The editorials, news, diagrams and photographs in each issue are designed to help encourage the growth of comfortable square dancing in the proper spirit. The dance descriptions and calls in each issue have been workshopped before appearing in print and any special advice to clubs and dancers is carefully checked prior to publication.

The material you find in each issue of the magazine is designed especially for the dancer, for the teacher and for the caller. Every month research groups contribute helpful hints for the square dance club, for the square dance association, for classes and for clinics. Equal balance is attempted for the round dancer, the new dancer, the occasional dancer and for the enthusiastic, eight-times-a-week dancer.

Sets in Order is truly the official Magazine of Square Dancing. Its aim is to encourage the greatest number of participants. It strives to fan the flames of enthusiasm in this hobby wherever they may appear.

Square Dancing is our business and we're proud to admit it!



THE DANCER'S

# WALKTHRU

*Sets in Order*

## THEMES FOR MAY

**M**AY IS THE TRADITIONAL month heralding Spring. Flowers in all colors, shapes and fragrances reign as supreme king of the land. Has your club tried a flower-arranging contest for the men only? Floral displays prepared prior to the dance make lovely table ornament and you'll be surprised how talented these men can be.

Don't forget Mother's Day comes this month. Perhaps one club night could be dedicated to all of the gentler sex with appropriate appreciation being the keynote of the evening.

Or you might choose a patriotic theme during May and celebrate Memorial Day. Flags, red, white and blue streamers, marches as intermission music (Epic, Victor, Mercury, Columbia, etc., etc. all have released outstanding LP's of stirring march music) and perhaps even a brief talk by one club member on the importance of this day would be in order.

## QUESTION CORNER FOR DANCERS

**Question:** We've been in a square dance class ten weeks now and wondered when we should start buying and wearing square dance clothes?

**Answer:** Since you've been dancing for ten weeks you've undoubtedly already discovered some of the answers for yourself. You probably found during your first evening of class work that a girl cannot square dance too comfortably in heels or even in wedge shoes. Perfectly flat shoes or those with a slight heel are essential to good square dance movements and comfort. So if you didn't own any suitable shoes you may already have purchased a pair of ballet slippers.

You certainly will have found by now that you need a dress with either a full or flared skirt for graceful dancing and so that you may

begin to get the feeling of what your teacher refers to as "skirt work." Probably your closet contains several outfits that will most ably fill this bill and you may wish to wait for graduation night to come forth in full square dance attire. However if you do need to do some shopping you might buy a multi-purpose full skirt or even a regular square dance outfit at this time. You won't be out of step and you'll cause much interest among your fellow class members.

The man, too, will need comfortable shoes for dancing, a long-sleeved shirt and slacks. If he needs to purchase a long-sleeved shirt he may as well get a western one. They are no more expensive and will be usable for many dance nights to come. He may wish to invest in a pair of boots at this time or may decide to wait and get a complete western outfit, boots, shirt and pants, when he's ready for club dancing.

Check your teacher to see if he is planning on presenting some type of fashion show for the class. We have found that this is a fun and helpful way to introduce several styles of square dance clothing, including dresses, petticoats and pantalettes to new dancers. Generally folks who have been dancing for some time are only too happy to come and participate. If this can be handled early enough in the class program both the ladies and the men will be able to discover and look forward to wearing the type of square dancing clothes they feel will be most suitable for them.

Whenever you do decide to come forth in regal splendor you'll find that dressing the part will be half the fun.

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### Questions — Questions — Questions

**Have any problems? We're not guaranteeing we can always come up with an answer, but let us take a crack at the party theme, club situation or any particular need you might be facing. Ed.**

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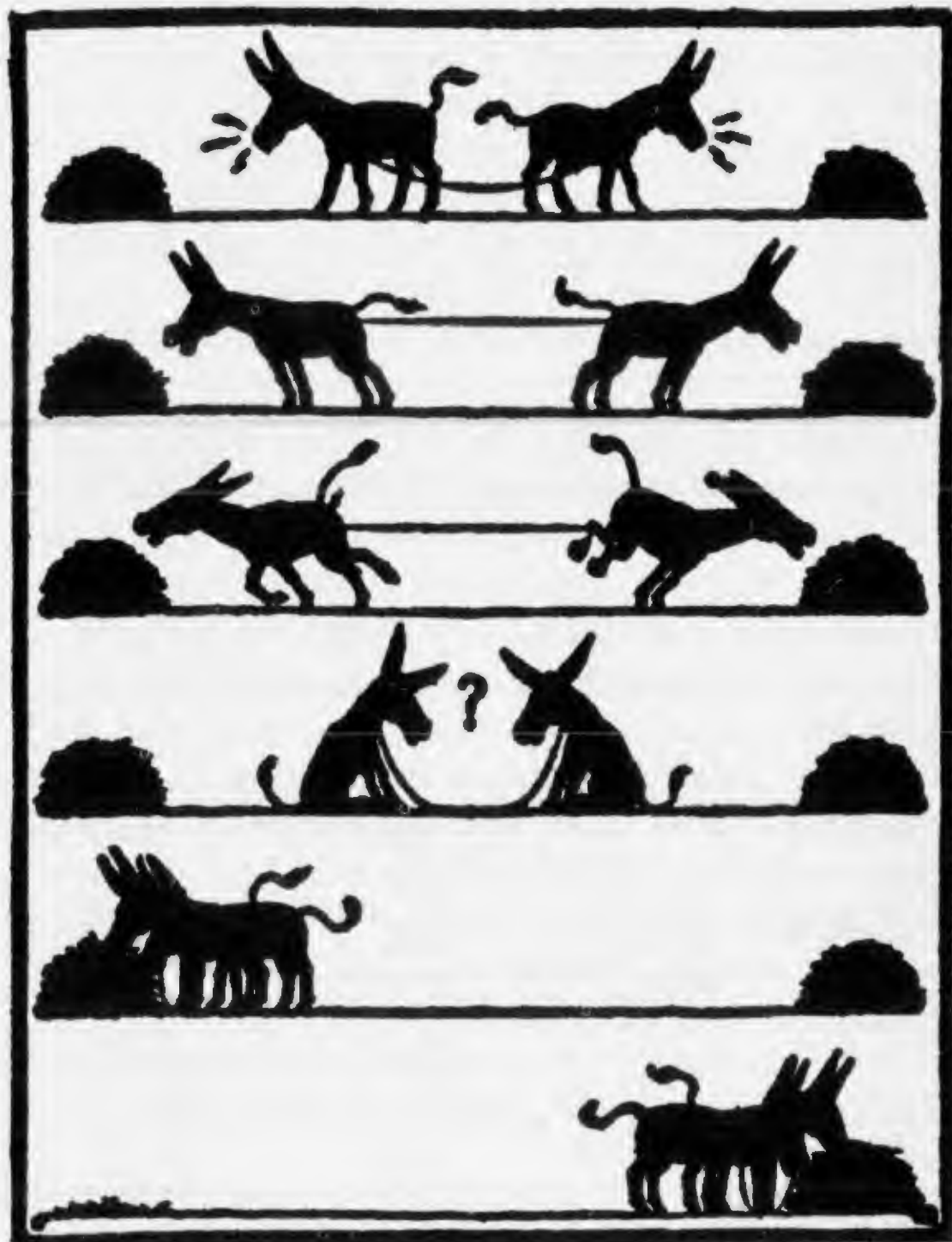


# The WALKTHRU

## NEW DANCER'S CORNER

**O**CCASIONALLY we hear of groups within square dance clubs or associations having internal troubles. We can't help but be reminded of this cartoon which appeared in another publication some time ago.

The series of drawings, as you can see, depicts a pair of mules who are tied together by a piece of rope and who come to a sudden impasse when discovering two equally appetizing piles of feed. Each one, stubborn as the proverbial mule is supposed to be, insists on his particular pile. So, working against each other, all of their energies are spent in holding back the other with the result that neither of them gets to the food.



The solution is so obvious if the mules would just stop being mules. By "giving in" a little and "thinking" and then by *working together*, all of the waste motion and frustration could be so easily eliminated. But then we're only talking about mules.

Examples of junior folk art for the covers of the Beginners' Round-Up Program in Santa Barbara, Calif. Names of the participating Clubs — Squirrels — and Cubes.



### Junior Designers

**P**ERFECTLY FRANTIC because you don't know how you're going to get your program covers done for that special dance? Don't overlook the neighborhood small fry, including your own. After your program's "insides" have been mimeo-ed or ditto-ed in some way, press the juniors into service with piles of construction paper and crayons. Cut the paper in the proper size and fold it the way you want it, or even assign that task to junior.

Then, throwing caution to the winds, let the young ones go with their crayons, merely asking them to keep to the theme of square dancing or your club name or whatever fits. Even those as young as 4th graders have been known to turn out some surprisingly good art jobs. Help is where you find it. Thanks to Shirley Johnson for this idea.

## IDEA INSTANT DECORATIONS

Does your club buy white paper napkins in bulk quantity? Do you also scurry out to the nearest stationery store each time a party night arrives to purchase special paper napkins to fit that evening's theme?

Here's a time- and money-saving idea from Kay Marshall of Sunland, California, which could be adapted to almost any theme your club might be featuring. A quick trip to your neighborhood dime store will uncover their unlimited supply of gummed stickers featuring occasions from St. Patrick's Day to Christmas and such miscellaneous designs as flowers, flags, animals, etc. All that remains to be done then is to apply these to your regular napkins and lo and behold, fitting, lovely and easy-to-make decorations for refreshment time.



# TIPS FOR DANCERS

by FRANK and ETHEL GRUNDEEN

WHEN YOUR CLUB NEEDS A PARTY STUNT OR ENTERTAINMENT IDEA, CHECK WITH YOUR CALLER. MOST CALLERS HAVE A "BAG OF TRICKS" THEY CAN DIP INTO FOR SPECIAL OCCASIONS, BUT DON'T WAIT UNTIL THE LAST MINUTE TO CONTACT HIM. GOOD PLANS TAKE A WHILE TO DEVELOP.



PROGRAM YOUR DANCE IN ADVANCE. YOUR CALLER WILL TAKE CARE OF THE DANCE PORTION, BUT WORK CLOSELY WITH HIM IN ALLOWING TIME FOR ANY "UNUSUAL EVENTS." IT'S ALSO WISE TO FURNISH COPIES OF THE PROGRAM-SCHEDULE TO ALL THOSE INVOLVED.



SIMPLE INITIATIONS HELP INTRODUCE NEW MEMBERS INTO THE CLUB. IT'S A GOOD IDEA TO "SAVE UP" NEW MEMBERS UNTIL YOU HAVE A SQUARE, THEN SPRING THE INITIATION ON THEM WHEN THEY LEAST EXPECT IT. REMEMBER, AS IN THE CASE OF ANY ENTERTAINMENT, KEEP THE INITIATION SHORT.



# The WALKTHRU

## CODE OF ETHICS FOR SQUARE DANCERS

FOR SOME TIME NOW, various groups have wrestled with formulation of a basic code of ethics for square dancers, these to be more a statement of approach to a subject than hard and fast rules. Recently the Dancer-Caller-Publications group of the Los Angeles, Calif., area, finished such a code and offer it as their suggestion:

1. *Courtesy.* As a square dancer I respect other dancers and callers and treat everyone with courtesy.

2. *Friendliness.* I go beyond the matter of form because those who participate in this activity with me are all my friends.
3. *Loyalty.* I support my own club in all activities because it means that the continuance of square dancing depends on my personal loyalty.
4. *Consideration.* Because I do not wish to offend anyone I am very particular of my personal habits, breath and cleanliness.
5. *Abstinence.* Many people frown on those who use alcoholic beverages and for that reason and also because those with whom I dance may look unfavorably on those who have imbibed before or during a dance, I refrain from using alcoholic beverages before and during dances which I attend.

## SQUARE DANCE PARTY FUN

### HILLBILLY BINGO

HERE IS ANOTHER STUNT idea which is similar to the one presented last month as it is an excellent method of getting a new group of dancers (or dancers who are not already close friends) to mix together and become acquainted with each other. It was adapted from the traditional game of bingo by Frank Grundeen and he originally titled it "Hillbilly Bingo" but you could certainly change the title to suit your own party theme or club name.

Pre-planning: Rule sheets of paper in the form of regular bingo cards with five squares across and five down. This could be done with a ditto or mimeograph machine or could be

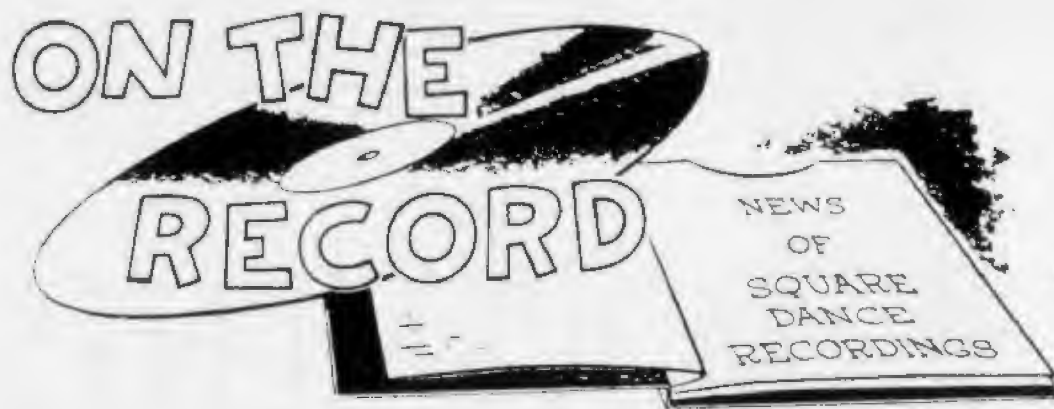
ruled by hand if the group participating is not too large. You will need one card and one pencil for each dancer.

At the dance: As the dancers come into the hall have each one sign his or her name on a slip of paper and put these in a hat or a similar container. Early in the evening pass out the bingo cards and instruct each dancer to collect the signatures of 25 *different* people attending the dance, one signature per square on the bingo card. They will have the intermissions between dances during the first half of the evening to complete their card. This is a good opportunity to visit with the guests or newcomers as the signatures are gathered. Then either during several different intermissions or at refreshment time your game leader can draw the names from the hat, one at a time. As a name is called if that signature appears on a card, a small hole should be punched through it using either a pencil, pin or your fingernail. The first person to have five names punched out across, five down or five diagonally from corner to corner, wins.

The prize: This might be a good time to encourage visitors to return to your club by offering a free admission to a coming dance as a prize. Of course a home-baked cake is always welcome or you might carry a Spring theme a bit farther and present a floral arrangement, a plant or several packets of seeds to the winner.







# AND THE RECORD REPORT

**Editor's Note:** Starting with this issue, Sets in Order presents an enlarged record section designed for dancers, teachers and callers who use records and who need a more thorough coverage of each month's releases. The editors will attempt to report on each new record in as complete a form as possible. The title, recording company and number of each disc will be listed. In addition we will include particulars about the type of dance featured, the tempo, style and instrumentation of the music and, in the case of instrumentals for calling, the key and the range. Each report will contain pertinent facts regarding the music, the caller and the dance itself. Occasionally a report will be starred (★) in which case you will find the calls or directions reproduced in the Workshop section of the same issue. At times a more detailed editor's note in italics will follow the report.

## SINGING CALLS

### LITTLE LULU — Dash 2525 ★

**Key:** F **Tempo:** 124  
**Caller:** Sam Mitchell **Range:** High HB  
**Music:** 4/4 time, shuffle beat Low LA  
**Lead:** Violin, Banjo  
**Rhythm:** Bass and Guitar

**Comment:** The music has a rocking rhythm. The tempo is an easy walking speed. The voice range is low enough that a slight increase in speed will still leave the range within reach of most callers. The figure is standard with an ocean wave followed by a right and left thru being the most difficult part. Sam's calling is clear and pleasant.

*We're mighty glad someone discovered this boy. His voice is pure joy to listen to and his dance has the comfortable marks of an expert at work. Editor.*

### SLEEPY TIME GAL — Sets In Order F 110

**Key:** F **Tempo:** 128  
**Caller:** Bob Page **Range:** High HC  
**Music:** Subtle Dixieland Low LC  
**Lead:** Piano, Vibes, Banjo, Trumpet  
**Rhythm:** Drums, Piano, Bass, Banjo

**Comment:** Call is a double length (64 measure) figure so needs no break. Uses standard figures in a well timed, fast moving pattern. An all eight chain from a cross trail is the gimmick. Bob's calling is clear and directional.

### JINGLE, JANGLE, JINGLE — Sets In Order

F 109 ★

**Key:** E flat **Tempo:** 128  
**Caller:** Johnny LeClair **Range:** High HC  
**Music:** 2/4 ragtime Low LB

**Lead:** Clarinet, Accordion, Piano

**Rhythm:** Drums, Bass, Piano, Accordion

**Comment:** Tune is "I've Got Spurs That Jingle, Jangle, Jingle." Recorded in an easy middle voice range. The music has a strong lead with heavy rhythm. The dance uses a star thru followed by a Frontier whirl. The lyrics capture much of the feel of this popular tune. Johnny's calling is sharp.

### HONEY SQUARE — Western Jubilee 568 ★

**Key:** D **Tempo:** 127  
**Caller:** Mike Michele **Range:** High HC  
**Music:** 4/4 shuffle, subtle Low LA  
**Lead:** Accordion, Guitar, Piano  
**Rhythm:** Guitar, Accordion, Bass, Piano

**Comment:** Like all 4/4 shuffle time it sounds slow but has 127 walking steps per minute and dances quite smoothly. Figure and break are standard and include a star thru and a left square thru. Mike's calling is clear and well balanced.

### WE'LL DANCE 'TIL SUNDAY MORNING SATURDAY NIGHT — Old Timer 8164

**Key:** D **Tempo:** 128  
**Caller:** Cal Golden **Range:** High HD  
**Music:** Western Low LD  
**Lead:** Violin  
**Rhythm:** Banjo, Piano, String-Bass

**Comment:** Music is full and has a steady beat but uses violin for lead throughout. This is a re-release of a dance previously on another label. A fast moving dance with no difficult parts. Whirlaway with a half sashay then swing corner is typical. Cal's calling is clear and by dual recording he sings a duet with himself.

*(More reports on page 57)*

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
-LD	
LC	
-LB	
LA	
ELG	
ELF	

## HOW TO USE THE RECORD REPORTS

Each report gives the tempo, key, voice range and the instruments used. The shaded area in the chart indicates the range of notes used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Each analysis includes some comment about both the dance and the music.



CALLERS—Perhaps This Is An Answer For You

DANCERS—This Will Make Sense To You Too

# EQUIVALENT SQUARE DANCE MOVEMENTS

by Coy Cowan, Tokyo, Japan

**M**OST OF YOU, I think, use some form of a “checkerboard” with little dolls, pieces of cardboard, or even magnets to work out your square dances. If so, you know that it is impossible to push the pieces through some of the actual movements performed by live dancers. If you want real frustration, try a square thru. So you end up doing the movement mentally, and then placing the pieces where they would be at the end of the movement. For a full square thru from home position, you simply turn the pieces to face corners. A rule that will work from any position is *turn your partners in active couples back to back*.

Then after awhile you start to notice that several movements produce the same end results. For example, on the “checkerboard” you soon find that a wheel around, a frontier whirl, and a three-quarters square thru all get you to exactly the same place.

## Learning Equivalent Movements

For our purposes then, any such movements are equivalent movements. And if the “checkerboard” makes it necessary to learn equivalents, it is also the best device for learning them. All you have to do is jot it down each time some movement gets you to the same place as some other.

Just one word of caution: an equivalent movement on the “checkerboard” may not be usable as such in all situations on the dance floor. This is because of position and the “hands” involved, i.e. a right hand movement (or one in a right hand direction such as a swing or do sa do) should be followed by a left, and in turn another right, etc.

There are exceptions of course. Sometimes we find that two movements with the same person seem to flow into one combined movement. For example, box the gnat to a right hand star, or box the gnat to a right and left

grand. Then sometimes two equivalent movements are involved and one becomes a continuation of the other. For example, a do sa do followed by a swing with the same person. But have you ever tried to dance that old time circle dance, Oh Johnny, with its swing the corner then go home and swing your own? Next to impossible isn't it?

An entirely different situation occurs with the use of “no-hand” movements, such as the pass thru; and “two-hand” movements, such as the wheel around, although the latter would generally be treated as a left hand movement because of the counterclockwise direction. These movements may be considered “either-hand” and treated which ever way is most convenient at the time. Then there are the “mixed-hand” movements, such as the frontier whirl, where the man uses one hand and the woman the other. If you are wise, you will follow these “mixed-hand” movements with a “no-hand” movement, instead of following the usual practice of treating them according to the hand used by the man. Your calls may be directed to the man, but don't forget the ladies.

None of these things will show up on the “checkerboard” so must be kept track of mentally. With this caution in mind, the “checkerboard” is the best device available to you for learning square dance movements, and especially equivalents.

## Eliminating Some Movements

So now what do we do with all our knowledge of equivalents? Well, for one thing we can inject some variety into our dances without the burden of learning an excessive number of dances. Each dance you learn becomes a half dozen additional dances by the judicious use of equivalent movements.



But the most valuable use we can make of them is for the purpose of eliminating undesirable movements, so that an otherwise unusable dance becomes suitable. The problem may be that we need an easier movement for our beginners, or maybe a more difficult one for use in teaching. And then it might be to eliminate a non-standard movement that we have no intentions of ever using.

Big Iron, by Buzz Brown, will serve as an example of the latter type. By the standards of this Association, (Far East Callers) the timing is clipped: 76 beats are available, and 84 beats are required for the figure. Further, it uses a snap-a-roo (star thru) in two places, a non-standard movement. (In our area).

Now a snap-a-roo might be considered a frontier whirl with the opposite girl, and therefore a "mixed-hand" movement, to be followed by a "no-hand" movement, such as a pass thru. But if followed by a pass thru, all we have is a very sloppy half square thru. Besides, as we already said, the snap-a-roo is non-standard in this Association, so it will have to go (along with the clipped timing) before Big Iron is usable.

At this point the easiest solution is just chuck the whole thing in the waste basket; there are plenty of better records available. And that is just what I would do, except I happen to like the idea of a square dance in a minor key to give some variety to the music. Big Iron, with its shifts from D-major to B-minor looks like the best available for this purpose.

Our problem then is to salvage the record for the music, while throwing the call sheet into the garbage. And unless we want to start from scratch, and write a whole new dance, we better see what equivalents will work.

Having made this decision, let's see what we have to work with. The introduction, break, and closer will pass, even for beginners. So will the last half of the figure. That leaves the first half of the figure as our only problem. It starts:

One	and	THREE	go	UP	and	BACK	then	DO	a	RIGHT'n	left	THRU	—
DO	-sa-	DO	the	OP	-po-	SITE	and	THEN	you	SNAP	-a-	ROO	—
—	—	—	—	HALF	square	THRU	then	SEP	-ar-	ATE	a	ROUND	just ONE you
GO	—	—	—	—	—	—	—	—	—	—	—	—	—

\*Capitalized words and dashes (—) indicate that in calling, the beat of the phrase falls on that particular word or dash (—)

This article was originally presented at a workshop of the Far East Callers' Association held in Tokyo, Japan, on March 4, 1961. With some minor changes depending on area differences it could be the subject for a workshop in any square dance community. Coy Cowan, a Lt. Col. in the Army, has contributed to Sets in Order in the past and we're particularly indebted to him for this analysis. Using this as a starting point you may wish to make up an equivalent square dance movements' list. Next month we'll run a list made by the author for you to check against. Editor.

Up to here, all we have done is the equivalent of a pass thru, then separate and walk around just one. The forward and back and do sa do aren't really doing anything. Eliminating them will bring us even with the board on the number of beats available versus the number required.

The first movement that does anything is a right and left thru. The rest of it must add up to a wheel around in order for the whole thing to equal a pass thru. Now we are getting somewhere. That snap-a-roo plus a half square thru must add up to a three-quarters square thru (a wheel around equivalent). Uses the same timing too. If it will just phrase properly, we have it made. In any event, we can see several ways to eliminate that first snap-a-roo.

OK, up to this point we've done what amounts to a pass thru, separate, walk around just one. Now the active couples go into the middle for another snap-a-roo, followed by a cross trail thru. Incidentally, if we ever standardize the snap-a-roo, this is the way it should be used, i.e. followed by a "no-hand" movement such as the cross trail thru.

Since this brings corners face to face, we obviously have the equivalent of another wheel around, and therefore could use another three-quarters square thru. But wait a minute. We don't allemande left, we swing the corner. So that three-quarters square thru had better be a left handed one.

Now I for one have an aversion to left square thrus of any size, so as far as I am

(Please turn to page 46)





## THE STREETS OF LAREDO

*By Terry Golden, Colorado Springs, Colo.*

**I**F THIS SONG has its origin in a specific happening I don't know of it, but wouldn't be surprised if it did.

Laredo, Texas, and Nuevo Laredo just across the Rio Grande on the Mexican side, have been called The Gateway Between The Nations. I put in some time there early in World War II when I was in the Border Patrol. On our days off we'd sometimes cross the river to take in the sights and excitement. The better hot spots were out on the edge of town, and one time several of us hired an old geezer with a surrey and a sway-backed nag to haul us out. It seemed more picturesque than a mechanized taxi. It was.

We carefully arranged the fare in advance, and got a "firm commitment," but when we reached our destination, the old geezer demanded twice the agreed figure. That, he said, was just the one way fare, and we had to pay him the fare back, as he had an empty surrey. A considerable harangue ensued, in his chopped up English and our chopped up Spanish until finally we attracted the attention of a local

harness bull with his Sam Browne riding majestically across a magnificent paunch, and trailing in a slack loop behind his hams. He came lumbering over, and after listening to the arguments for a time decreed that we should pay the old geezer half the demanded extra fare. The wisdom of Solomon!

Either of the Laredos was a pretty tough town. It was routine to hear shooting several times during an evening, and it's easy to understand how some early day cowpoke in town and on the prowl could easily get himself shot up. Here are only a few verses:

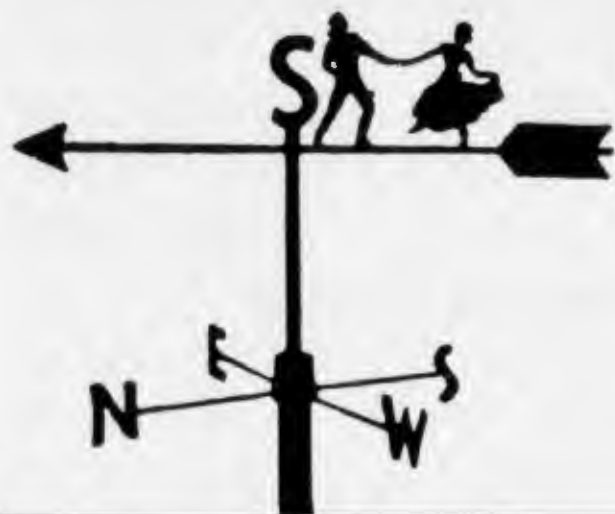
Then beat the drum slowly and play the fife  
lowly,  
And play the dead march as you bear me  
along;  
Take me to the green valley and lay the sod  
o'er me  
For I'm just a young cowboy and I know  
I've done wrong.

'Twas once in the saddle I used to go dashing,  
'Twas once in the saddle I used to be gay,  
But I first got to drinking and then to card  
playing.  
I got shot in the breast and I'm dying today.

Go gather around you a crowd of young  
cowboys  
And tell them the story of this my sad fate;  
Tell each and the other before they go further  
To stop their wild roving before it's too late.

As I walked out in the streets of Lar-e-do, as I walked  
out in Lar-e-do one day, I spied a poor cow-boy all  
wrapped in white lin-en, wrapped up in white lin-en and  
cold as the clay.





# 'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

## New Jersey

May will be Jamboree month for the Ridge Stompers of Glassboro. Hoping to interest old and new dancers in its activities, the club has set May 5 and May 19 aside for two special events. On May 5 experienced dancers from all over the Delaware Valley will step to the calls of four well-known callers of the area. The same callers will return on May 19 to call for a gathering of beginners. Jim Cargill, Bill Dann, Larry De Pietrae and Herb Keyes will be at the mike and the dances will be held in Rodgers School Gym. —*Edith Bozorth*

Jim and Noriene Pearson will journey up from St. Petersburg, Fla. to conduct a square and round dancing session at New Metuchen High School Gym, Metuchen, on June 10. They are being sponsored by the newly formed Metuchen Round Dance Club which meets on Tuesdays at the YMCA. Instructors are Edith and Bob Thompson.

—*James Cameron*

## New York

March 11 was the date for a most unique activity at Cutler Union in Rochester when the Western Teen-O-Rama was given. This centered around high school and college age young people and their parents, and was sponsored by the Teen Twirler Square Dance Club. There were workshops in dancing and styling and a session for callers and the program also included a Dance Pageant showing American Square Dancing Thru the Years, from the stately court dances of Europe to the modern western style. Dick Leger was featured at the evening dance.

—*Mrs. Waldo Westwater*

Modern square dancing has moved into the Syracuse area thru the formation of the Pairs 'n' Squares Club organized by the Al Browns, Roger Greens and Doug Shultzes. The club was formed with a group of 30 couples who

had completed a series of 12 classes with Art Cook from the Binghamton area.

—*Donna Shultz*

## Pennsylvania

Allemande Club of Rosemont celebrated their 4th Annual Square-Rama (lots of -Ramas these days!) on April 9 in Newton Square. Callers were Jim Cargill, Larry Dee, Bill Dann and Herb Keyes. —*Mary Di Pietrae*

There are now 30 member-clubs in the Federation of Delaware Valley Square Dance Clubs. The April 16 General Meeting was held at Mac's Barn, Kulpsville, the last such meeting until fall. Officers of DVSD are Charles Jewell, Pres.; Henry Ruhl, Veep; and Earle Phillips, Treas. —*Marie Harrold*

Mac's Barn at Kulpsville keeps up a very busy schedule with workshops and classes conducted regularly and guest callers brought in for special dances from time to time.

## Georgia

1961 begins the third year for the Tybee Twirlers at Savannah Beach. Newly elected presidents, Cliff and Bessie Morgan, will guide the club thru the new year. Plans are being made for the Acquaduck Convention at Savannah Beach on June 23-24, with Joe Robertson from Mobile, Ala., as guest caller.

—*Shirley Knauz*

The 4th Annual Savannah Square Up was held at the DeSoto Hotel, Savannah, on April 15. Local and area callers handled the morning and afternoon sessions, and Bob Page from Hayward, Calif., called the Grand Ball on Saturday night. —*Clarke Carter*

On January 28 about 200 dancers braved the icy weather to help the Gala Cotton Pick-in' Squares of Columbus to celebrate their first anniversary. Bob Miller was M.C.

The Georgia Recreation Society, composed of all the professional Recreation Leaders in





## ROUND THE OUTSIDE RING

the state, has undertaken the promotion of square dancing in every Georgia department. To start it off, at the latest annual meeting Fred Caswell, Supt. of Recreation at Cartersville, conducted a 2-day clinic. It is hoped that out of this will come district clinics thruout the state.

—Rod Blaylock

### Mississippi

A new club recently formed in Biloxi is the Hash 'n' Square group who dance on Saturday nights at Keesler Youth Center. Lowell (Dusty, of course) Rhodes, is club caller and has also started a beginners' class at the Commissioned Officers' Club, Keesler AFB.

—Judy Rhodes

### Massachusetts

Circle Eighters of East Longmeadow graduated their newest class on April 7, a pot-luck supper starting festivities, followed by a fashion show put on by Meg Simpkins and then square dancing to top it all off. Diplomas and club badges were presented to the 25 graduating couples who had just completed 21 weeks of lessons with Ray Belding. Garden-setting stage decorations were with the compliments of the East Longmeadow Firefighter's Association.

—George Moriarty

On February 21 over 150 couples gathered at the Lyonhurst Ballroom in Marlboro to enjoy the first Round Dance Festival ever to be held in the area. Dick Doyle acted as M.C. and he and his taw, Evelyn, taught the Chet Smith's new waltz, Remember When. As a result of the success of this Festival and in conjunction with a Round Dance Poll taken by Charlie Baldwin, a basic Round Dance program for square dancers has been endorsed by the Old Colony Callers' & Teachers' Assn. and the Mayflower Round Dance Committee.

—Bob Marsh

### North Carolina

The Star Promenaders of Seymour-Johnson AFB, the Wayne Quadrille Club of Goldsboro and other interested groups of active square dancers have consolidated into one club, Star Promenaders of Goldsboro. The "consolidation party" was held at Edgewood school.

—Dixie Welch

The Second Annual Tar Heel Square-Up was held in the Reynolds Gym, Winston-Salem on March 24-25. This brisk event was sponsored by the North Carolina Square Dancing Federation.

—Ray Holder

### British Columbia, Canada

Mark the date of May 20 on your dance calendars for the 7th Annual Jamboree at Kamloops. Guest caller will be Arnie Kronenberger and there will be a Pre-Jamboree Dance Breakfast. For information and reservations, write Festival, Box 113, Kamloops, B.C.

—R. H. Drdul

There are 9 squares in the Breckin Shirts 'n' Skirts Club, with 12 squares in the beginners' group which graduated in April. On April 8 children from the Vancouver Island square dance clubs had their annual festival at Woodlands Jr. High.

—Vivian Dorsay

### West Virginia

Square dancing enthusiasm in Charleston and adjacent areas is continuing to increase. The last spring dance of the Charleston Area Square Dance Assn. will be called by Frank Lane on May 9 at the North Charleston Recreation Center.

—Jim Lingan

### D. C. Area

Decko Deck of Washington, D.C. was slated to M.C. the 7th Annual Virginia Square Dance Festival scheduled for April 8 in the Memorial Gym at Charlottesville. Along with Decko, Curley Custer, Des Gourley, Gibson Hobbs and Harry Lackey were on the P.M. and evening programs.

—Chas. Smith, Jr.

The 3rd Annual Hagerstown May Square Dance Festival will take place on May 6 at the North Hagerstown High School on Route 11, north of town. Jim Brower will be the M.C. and Betty Jayne and Tom Johnston will conduct the rounds. Host caller is Curley Custer with Des Gourley and Chuck Donahue. Sponsoring club — Dixie Squaremasters.

—Chas. Beecher, Jr.

### Louisiana

Dancers from around and about are looking forward to the Cenla Festival at Alexandria, planned for May 19-20. This is the second year for this festival and it will be sponsored by the Square Rounders and the Foot and Fiddle Club, with Eric Waller as Chairman. On May 19 there will be a street dance at





## ROUND THE OUTSIDE RING

MacArthur Village. Allie Morvent of Port Arthur, Texas and Jim McKinley of Jackson, Miss., will share the mike. Everybody rests on Saturday morning for Saturday afternoon when there will be workshops set up. Saturday night's big dance will be called by Chuck Goodman of New Orleans, La., and Morvent. Eva Nichols of Kilgore, Texas, will furnish the music. —*Elsie Von Rhee*

Participating in the gala Mardi Gras Parade in New Orleans this year were square dancers Al and Mildred Boutillier. They rode one of the floats and walked away with second prize for their Puss-in-Boots costumes.

### California

According to the Squarecaster, new publication of Associated Square Dancers of Superior California, the new officers of that association are: Floyd Johnson, Pres.; Ira Griffith and Bud Rae, Veeps; Marie Splittstoser, Secy.; and Al Gunderson, Treas.

Lompoc Rocking Squares will host a Flower Festival Dance on June 10 at the Fillmore School. This is in conjunction with the flower show and parade in this area known for its brilliant floral display. Winfred Nogues will be M.C. for the dance. Rocking Squares is a new club, drawing some of its membership from the nearby busy Vandenberg Air Force Base. —*Wilma Nogues*

"On to "Detroit Carnival" was the theme of the subscription dance held at Sunny Hills Barn, Fullerton, on March 12. The subscriptions were for Sets in Order and a substantial amount from them went to augment the travel fund of the Dudes and Dolls Teen-age Exhibition Group with Dick Wilson as mentor. This group hopes to make the trip to Detroit in June for the National Convention. Some 50-plus squares were present for the event.

On February 4 Ukiah Promenaders held their 5th Anniversary Party with 62 squares coming to celebrate. Carl Purdy Hall was beautifully decorated and Bud Grass and Skip Graham kept the dancers stepping to the lively music of the Westernairs Band. —*Jean Grass*

Pathfinder Squares of Carmichael had a Guest Caller Dance on April 22 with Hugh

Burns from Modesto, and also graduated a new class on April 26. John and Isabel Kieft are club presidents and Arnold Wirtz is club caller. —*Skip Sutcliffe*

### Saskatchewan, Canada

Parkland area square dancing took a Hawaiian twist at a Round-Up sponsored by the Shellbrook Squares on March 8. Caller Bud Dallin and his wife Eleanor who had recently returned from Hawaii were welcomed to a hall decorated with beach scenes and palms. Dancers from Winnipeg, Prince Albert, Leask, Mont Nebo, Shell Lake, Canwood and Blue Heron attended, with many colorful costumes in evidence. CKBI TV "Square Dance Time" continued the Hawaiian theme on March 9 when MC Dallin invited 2 squares to perform in costume on the program. —*Patricia Kwinlang*

The Air 4 Sets held their 2nd Annual Spring Jamboree on April 29 in the Drill Hall at RCAF Station, Moose Jaw. Earle Park of Yorkton was M.C. and caller. —*Gordon Welshy*

### Ohio

The Akron Area Federation will sponsor a Festival on May 13 from 2 to 12 P.M. at Akron "U" Memorial Gym. Registration and Meal reservation deadline — May 1. Programmed will be the Stapletons of Mich., Harper Smith of Texas, Al Brundage of Conn. and Lloyd Litman and Ronnie Schneider of Ohio. For further info write Bud Boden, 681 Orchard Ave., Barberton. —*Tommy Jane Hoffman*



A happy lad was Elmer Radcliffe, of Concord, Calif., when his Clutch Busters club sent him to the Asilomar Week-End last February. Pictured with Elmer (center) and his taw are members of the club who accompanied their caller to Asilomar.



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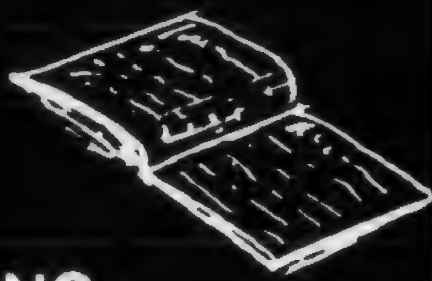
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## DANCE RECORD CENTER

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**MAY, 1961**

**T**HE GREAT QUANTITIES of new material that have been filling these pages over the years have undoubtedly filled a need. However, something we tend to overlook now and again is the fact that some of you newer callers must be building a rather one-sided repertoire. So many of the pattern figures which still serve as a framework in many callers' collections are not readily available and as a result many new dancers miss the pleasure of dancing some of the important older standbys.

We've asked Georgie Elliott, creator of many inspiring calls, to come to our aid—to research some of the proven hits and put them into today's more descriptive square dance language. Here is the first offering. See if you don't get a good response from your dancers when you "introduce" some of these.

**TAKE A GOOD LOOK**

(Same as Exploding Square. Couples facing no one do a California twirl, men in the lines walk forward girls back up.)

One and three you bow and swing  
 Take your lady to the side of the town  
 Circle up four one time around  
 Now do sa do one time around  
 Like an ocean wave  
 Make a line when you come down  
 Turn half way round  
 Balance back — take a good look  
 Pass thru on to the next  
 Do sa do one time around  
 Like an ocean wave make a line when you come down  
 Turn one full turn  
 Balance back and take a good look  
 Pass thru on to the next  
 Do sa do one time around  
 Like an ocean wave make a line when you come down  
 Turn half way round  
 Balance back — take a good look  
 Pass thru on to the next  
 Do sa do one time around  
 Like an ocean wave make a line when you come down  
 Go one full turn  
 Balance back — take a good look  
 Pass thru and circle four  
 Head gents break to an eight hand ring  
 Then an allemande left.

**TEXAN WHIRL**

Ladies center and make a little ring  
 Circle once you pretty little thing  
 Gents star right in front of your girl  
 Here we go with a Texan whirl  
 Gals leave the ring, roll back one  
 Star by the right when you get done  
 Leave the star, roll once more  
 Then star by the right and don't get sore  
 Leave the star, roll again  
 Star by the right in the middle of the pen  
 Roll once more to a left allemande.

**LADIES THREE-QUARTER CHAIN**

All four ladies three-quarter chain  
 Gents promenade one-quarter round  
 Same girl  
 Send her in to a three-quarter chain  
 Gents promenade one-quarter again  
 Same girl  
 Send her in to a three-quarter chain  
 Gents promenade one-quarter again  
 Same girl  
 Send her in to a three-quarter chain  
 Gents promenade one-quarter again  
 Turn your own an arm around  
 Circle up eight when you come down.

**MODERN FOUR IN LINE**

First couple bow and swing  
 Take your lady to the side of the town  
 Circle up four don't fall down  
 Head gent break make a line  
 Couple No. 1 California twirl  
 Gents hook left go four in line  
 One full turn  
 Bend the line  
 I'll swing yours, you swing mine  
 Head gent brand new girl  
 Go on to the next and circle four  
 Head gent make the line once more  
 Head couple California twirl  
 Gents hook left go four in line  
 One full turn  
 Bend the line  
 I'll swing yours and you swing mine  
 Head gent new girl  
 Go on to the next and circle four  
 Head gents break and make that line  
 Head couple California twirl  
 Gents hook left, go four in line  
 One full turn  
 Bend the line  
 I'll swing yours and you swing mine  
 Swing her home and everybody swing  
 Men will end up with corner girl.



## STARNADER

By Bob Demery, Lawton, Oklahoma

One and three up and back  
Forward again, pass thru, U turn back  
Then star thru, right and left thru outside two  
Turn your girl, dive thru, star thru  
Right and left thru, same ladies half sashay  
New star thru across the way  
Right and left thru — outside two  
Turn your girl, dive thru, star thru  
Right and left thru  
Now pass thru, cross trail  
Go round one into the middle, box the gnat  
Pull her by, left allemande.

### ★ SINGING CALL

#### LAST NIGHT AT THE SQUARE DANCE

By Al Brundage, Westport, Conn.

Record: Windsor 4802, flip called by  
Al Brundage.

OPENER, MIDDLE BREAK and CLOSER:

Allemande left your corner girl, come home and  
do sa do

Men step in and star by the left, it's once around  
you go

Pick up your partner — arm around, star  
promenade — what then?

Break that star, turn it around, a full turn, & then  
Do sa do that corner girl, and see-saw round  
your own

Allemande left the corner, and promenade your  
own

\*(I've swung you in the springtime, I've swung  
you in the fall

(But last night at the square dance, I swung you  
best of all)

Figure:

One and three go forward up, and back again  
you sail

Trail thru and "U" turn back, swing that  
opposite gal

Face the center, pass thru, split the ring 'round  
one

Down the middle, a full square thru, count four  
hands, son

Now look for the corner, box the gnat, same  
girl a do sa do

Allemande left new corner, come home and  
promeno

\*\* (I've swung you now from coast to coast, and  
away down south, y'all

But last night at the square dance I swung you  
best of all

\*Substitute these two lines for Closer only:

You looked so sweet and danced so neat, man  
— we had a ball

Yeah — last night at the square dance, I . . .  
loved . . . you . . . best . . . of . . . all!

\*\*Alternate patter:

I've swung you in the kitchen and I've swung  
you in the hall

I've swung you East, I've swung you West, and  
away down south, Y'all

I've swung you in the summertime, winter and  
fall

## DIXIE CHAIN BREAK

By Herb Perry, Lancaster, Calif.

Four ladies chain three-quarters round  
Turn 'em boys with an arm around  
Side couples trail thru, go round one  
Stand four in line, gonna have some fun  
Forward eight and back in time  
Pass thru, bend the line  
Right and left thru across the way  
And two ladies chain in the usual way  
Send 'em back in a Dixie chain  
On to the next and Dixie chain  
On to the next, two ladies chain  
Now trail thru, allemande left.

## GLUP

By Bob Dennington, San Diego, Calif.

One and three pass thru, wheel and deal to a  
Dixie chain  
Lady left, gent go right  
Round one and line up four  
Forward eight and back you reel  
Pass thru, wheel and deal  
For a double pass thru  
First couple right, second couple left  
Box the gnat across the land  
Lady on your left, left allemande.

### OLD BASICS

## LEWIS ROMP

By Boots Lewis, Pasadena, Texas

Four ladies chain that's what you do  
Side two couples go right and left thru  
Head two gents and your corner girl  
Go up to the middle and back to the world  
Star by the left in the middle of the town  
Take your partner with an arm around  
Star promenade go round the town  
Back right out and circle eight  
Circle left but don't get straight  
Four men go forward up and come on back  
Pass thru but U turn back  
Four ladies go forward up and back you sail  
Four ladies cross trail  
Round just one you're not thru  
Go into the middle and pass thru  
Go round one more  
Pass thru across the floor  
Turn to the left  
Men pass thru and face the girl  
Square thru on the side of the world  
Four hands and hear me shout  
You're thru — face out  
Forward out and back and then  
Centers arch — ends turn in  
Square thru in the middle of the land  
Three-quarters round — left allemande.

### SPECIAL WORKSHOP EDITORS

Joe Fadler . . . . .	Round Dance Editor
Bob Page . . . . .	Square Dance Editor
Don Armstrong . . . . .	Contra Dance Editor



### **VERN'S TWO HAND THAR**

By Vern Smith, Dearborn, Michigan

Heads go forward and back with you  
Forward again and square thru  
Count four hands and with the outside two  
Star thru and Suzy-Q  
Opposite lady right hand round  
Partner left, left hand round  
Opposite lady, right hand round  
Partner left, a two hand thar  
Back up men right where you are  
Back it up to your home stand  
Shoot that star, go right and left grand.

#### **★ SINGING CALL**

### **HONEY SQUARE**

By Mike Michele, Phoenix, Arizona

Record: Western Jubilee 568

OPENER, MIDDLE BREAK, CLOSER

Walk around your corner, turn your partner by the left

The ladies star right, gents promenade the set  
Twice around you go, turn your partner left elbow

And walk around your corner girl, partner right  
Partner right and left grand, go round the big ole ring

Promenade your honey, and everybody sing  
Every day will be so sunny  
Honey, swinging with you

Figure:

Head (side) two couples go up and back

And then a half sashay

Star thru and face the sides (heads)

Do a right and left thru

Dive thru, pass thru, split the next old two

Left square thru in the middle, all the way round

Allemande left your corner, and you pass by your own

Swing the next girl, and you promenade home

Every day will be so sunny

Honey, swinging with you.

Sequence: Opener, figure twice for heads, middle, figure twice for sides, closer.

#### **SHADES OF DIXIE**

### **SQUARE DIXIE**

By Ralph Arbaugh, Pico-Rivera, Calif.

One and three move up to the middle and back

Same two square thru four hands around

Go all the way around to the outside two, and

Square thru with the outside two

Hear me shout two lines of four facing out

Balance forward and back, with the girl on your right Calif. twirl

Then a right and left thru across the floor, turn on around

Put the lady in the lead do a Dixie chain

Girls turn back, box the flea

Girls turn back and Dixie chain

Girls turn back, box the flea

Girls turn back to a Dixie chain

Girls turn back, same girl left allemande

Walk right into a right and left grand

### **BREAK**

By Harold Hendricks, Canton, Illinois

Heads go forward and back with you

Forward again and star thru

Then right and left thru

Turn 'em around and star thru

Cross trail thru and go round one

Down the middle do a Dixie chain

Ladies go left the gents go right

Around just one into the middle and box the gnat

Right and left thru the other way back

Turn 'em around cross trail thru

And get to the corner, allemande left.

### **STAR-GAZIN'**

By Tonto King, Ardmore, Oklahoma

Four ladies chain across the floor

Turn the girls we'll dance some more.

Head ladies chain, that's what you do

Now one and three half-square thru

Star thru, pass thru,

Star thru,

Go right and left thru and turn your girl

Circle up four on the side of the world.

All the way around and a little bit more

Head gents break, two lines of four.

Forward eight and back in time,

Pass thru, bend the line,

Star thru, square thru

Three-quarters around, don't just stand,

Allemande left.

### **SPIN 'N' WHEELS**

By Goodie Goodman, Seville, Spain

Four gents center with a left hand star

Once around just like that

Then a right hand to your own and box the gnat

Swing right in like a wrong way thar

Gents back up just like you are

Stretch that star way out wide

Box the gnat on all four sides

Ladies star left, don't be late

To the same old gent for a catch all eight

Swing by the right half around

Back by the left like an allemande thar

Gents back up in a right hand star

Shoot that star with a turn and a half

Gals star right three-quarters round

It's an allemande left and don't you reel

It's a right to your own for a wagon wheel

Spin with the right then hook up tight

Roll that wagon wheel tonight

Head two couples wheel around

Pass on thru the couple you found

On to the next, two ladies chain

Turn 'em around, then a three-quarter square, we're gone again

On to the next, two ladies chain, turn 'em around

Now forward eight and back like that

Just the ends you box the gnat

Face the middle, it's a right and left thru

Turn 'em around, do a Dixie chain

Ladies go left, gents go right

Go round two to line up four

Forward eight and back to the land

Lady on the left, left allemande.



## A CHANGE OF PACE

### BUTTON UP YOUR OVERCOAT

By Mary and Bill Lynn, Brentwood, Missouri

**Record:** SIO X 3120

**Position:** Open, both facing LOD

**Footwork:** Opposite, directions for M

**Meas.** INTRODUCTION

**1-4** Wait; wait; Apart, , Touch, ; together, , Touch, ;

**1-4** Run, 2, 3, brush; Run, 2, 3, brush; away, , roll, ; 2, , Side, ;

In OPEN pos take three running steps fwd along LOD starting L, brush R lightly fwd; repeat along LOD starting R, brush L; (these next four steps are all taken slowly each with 2 counts) still in OPEN pos step fwd and slightly apart on L, , start a full R-face roll (W rolls L) to change places (M moving twd wall and behind W) starting R, ; continue and complete roll by stepping L, , step on R swd and slightly twd wall joining his L and her R hands both end facing LOD, M on outside.

**5-8** Cross out, , face, ; man under, , face, ; side, close, side, ; turn, 2, 3, ;

(Again the next four steps are all taken slowly each with 2 counts) Cross L over in front of R exerting full weight on L flexing knee slightly and allowing the R to lift momentarily off the floor (W XIF also), , step slightly bwd R turning in to face partner and COH, ; in two slow steps L, R the M turns 1/2 L-face almost in place under his L and her R hand (as W turns 1/2 R-face stepping R, L moving around in front of M) to assume BUTTERFLY pos M's back to COH, ; (Meas 6 simulates partial action of Mountain Style Do Sa Do) — moving swd twd LOD complete a two-step; release trailing hands, his R and her L turning away R-face (W L-face) in three steps starting R toward COH and continuing L, R to end in OPEN pos both facing LOD.

**9-16** REPEAT ACTION OF MEAS 1-8 ending in SEMI-CLOSED pos, both facing LOD.

**17-20** Fwd, close, step bwd, ; step bwd, , dip, ; step fwd, close, face, ; pivot, 2, ;

Step fwd LOD on L, close R to L, step bwd moving twd RLOD on L, hold 1 count; slowly step bwd on R twd RLOD, , step bwd again into a dip on L releasing his L and her R hand to momentarily SEMI-OPEN pos, lift R slightly allowing it to remain in place; resume SEMI-CLOSED pos to complete a fwd two-step starting on R to end facing partner in CLOSED pos M's back to COH, ; in two slow steps complete a full R-face pivot to assume SEMI-CLOSED pos both facing LOD.

**21-24** REPEAT ACTION OF MEAS 17-20 but remain in CLOSED pos for turning two-steps to follow.

**25-28** Turn two-step; turn two-step; side, , behind, ; (W twirl, , 2, ;) Side, , in front, ; Two turning two-steps making one complete R-face turn ending with M's back to COH; complete a slow four step grapevine in LOOSE-CLOSED pos stepping to the side on L, , behind on R opening up to face RLOD by releasing trailing hands, ; as M steps to the side again to face the wall on L, , in front of the L with the R (W does a slow R-face twirl in two steps R, L, under his L and her R) to assume CLOSED pos both facing LOD.

**29-32** REPEAT ACTION OF MEAS 25-28 to end in OPEN pos, both facing LOD.

DANCE GOES THRU THREE TIMES

**Tag ending:**

**1-5** REPEAT ACTION OF MEAS 17-20 to end in SEMI-OPEN pos both facing LOD then step fwd L twd LOD slowly allowing outside shoulder to rise, , extend R fwd in a point with arms arched slightly from the raised shoulder with fingertips pointed directly twd floor and palms twd RLOD.

## A SURVEY HIT

### HAPPY TWO STEP

By Carl and Clare Bruning, New Orleans, La.

**Record:** Grenn 14019

**Position:** Loose closed for Intro, semi-closed for Dance.

**Footwork:** Opposite throughout, directions for M.  
**Meas.** INTRODUCTION

**1-2** Wait

**3-4** Twirl Out, 2, 3, Touch; Reverse Twirl, 2, 3, Touch;

M steps L R L Touch R (progressing very slightly twd wall) as W twirls R face twd wall under M's L and W's R hands; M steps R L R Touch L back twd COH (progressing very slightly) as W twirls L face under M's L and W's R hands to end in SEMI-CLOSED pos facing LOD.

### DANCE

**1-4** Forward Two-Step, Forward Two-Step; Step, Kick, Step, Touch; (Sway) Two-Step Around, (Sway) Two-Step Around; (Sway) Two-Step Around, Step, Touch;

Two fwd two-steps, while swaying body slightly fwd on first two-step and slightly bwd on second two-step; step fwd on L in LOD, kick R diagonally across L (flexing R leg up and down vigorously, but smoothly, pointing R toe off floor and leaning slightly twd partner for styling), step back in place on R while turning 1/4 R face, touch L beside R to end in BANJO pos, M's back to COH, while W steps back in place on L turning 1/4 L face, touch R beside L to end in banjo



pos, W's back to wall; spot banjo around in 3 two-steps while swaying body slightly to L on 1st two-step, slightly to R on 2nd two-step, slightly to L on 3rd two-step, step R in RLOD, touch L beside R to face partner in LOOSE CLOSED pos, M's back to COH.

**5-8 Side, Behind, Back, Dip; Step, Close, Step, Touch, Two-Step Turn, Two-Step Turn; Twirl, 2, 3, 4;**

Step to side in LOD, cross R in back of L while turning  $\frac{1}{4}$  R face and opening out to face RLOD in OPEN pos, step back on L in LOD, dip deeply and sharply on this L while lifting R in a sitting pos; recover sharply and turn  $\frac{1}{4}$  L face to face partner, M's L and W's R hands joined, stepping to side on R in RLOD, close L to R, step to side in RLOD on R, touch L to R while maneuvering to LOOSE CLOSED pos with M's back diag. twd COH and LOD; in 2 turning two-steps make an approximate  $\frac{1}{2}$  turn down LOD; M walks fwd in LOD L R L R as W twirls in LOD R L R L (one twirl) to end in SEMI-CLOSED pos facing LOD.

**9-16** Repeat action of Meas 1-8, except to end in OPEN pos facing LOD.

**17-20 Forward, 2, 3, Kick; Wrap, 2, 3, Touch; Unwrap, 2, 3, Kick; Crossover, 2, 3, Touch;**

In LOD walk fwd L R L, kick R (styling of kick as in meas. 2); in RLOD walk bwd, R L R touch L to R while W wraps L R L touch R to L (turning L face) and both progressing slightly in RLOD; M walks in LOD fwd L R L, kick R while W unwraps R L R kick L (turning R face) and both progressing slightly in LOD; M turns  $\frac{1}{4}$  R face while raising R arm and crosses LOD stepping R L R touch L to end on outside of circle in open pos facing RLOD while W turns  $\frac{1}{4}$  L face and crosses LOD under joined M's R and W's L hands stepping L R L touch R to end on inside of circle in open pos facing RLOD (Calif. twirl).

**21-24** Repeat action of meas. 17-20 in RLOD, except to end in SEMI-CLOSED pos facing LOD.

**25-28 Fwd Two-Step, Fwd Two-Step; Side, Behind, Side, Front; Fwd Two-Step, Fwd Two-Step; Side, Behind, Side, Front;**

Repeat action of meas 1 on two fwd two-steps; grapevine down LOD M stepping to side on L, cross R in back of L, step to side on L, cross R in front of L (swaying body slightly to L on 1st step of grapevine, slightly to R on 2nd step of grapevine, slightly to L on 3rd step of grapevine, slightly to R on 4th step of grapevine); repeat action of meas 25-26 to end in LOOSE CLOSED pos, M's back to COH.

**29-32 Side, Behind, Back Dip; Step, Close, Step, Touch; Two-Step Turn, Two-Step Turn; Twirl, 2, 3, 4;**

Repeat action of meas. 5-8.

**TAG**

**1-2 Fwd Two-Step, Fwd Two-Step; Step, Kick, Step, Touch;**

Repeat action of meas 1-2 of dance except to face partner in LOOSE CLOSED pos, M's back to COH on step, touch of meas. 2 (counts 3-4).

**3-4 Twirl Out, 2, 3, Touch; Reverse Twirl, 2, 3, Bow-Curtsy;**

Repeat action of meas. 3-4 of Introduction except to step back on L twd COH and bow on same count of meas. 4 (count 4) while W steps back on R twd wall and curtsies on same count of meas 4 (count 4).

**Sequence:** Introduction, Dance twice through, Tag. Note: All two-steps are fast, half measure two-steps.

**SIMPLE WALTZ**

**JUDY LYNN WALTZ**

By Ross and Mable Hatton, Minneapolis, Minn.

**Record:** MacGregor 8715-A

**Position:** Butterfly, M's back to COH

**Footwork:** Opposite, directions for M

**Intro:** Standard acknowledgement coming into Butterfly Position

**Meas.**

**1-4 Step, Touch, —; Step, Touch, —; Roll, 2, 3; Side, Draw, —;**

Step fwd L turning to OPEN pos, facing LOD, touch R beside L; step fwd R turning into BACK TO BACK pos, touch R beside L; starting L and turning L face (W R face) do a spot roll LRL returning to face partner in BUTTERFLY pos, M's back to COH; step R swd in RLOD, draw L to R.

**5-8** Repeat action of meas 1-4 ending in BUTTERFLY pos.

**9-12 Bal Apart, Touch, —; Bal Together, Touch, Maneuver; Pivot, 2, 3; Bal Back, Touch, —;**

Starting twd COH, Bal apart and together maneuvering on last count to CLOSED pos with M's back to LOD; in three steps LRL pivot  $\frac{1}{2}$  R face to face LOD; balance (dip) back on R in RLOD, touch L to R.

**13-16 Waltz Turn L; Waltz; Bal Apart, Touch, —; Bal Together, Touch, (W turn to SKATERS);**

Starting L do two meas of L face turning waltz making  $\frac{3}{4}$  turn ending with M's back to COH; bal apart; and together (W turning slightly more than  $\frac{1}{2}$  L face) coming into SKATERS pos facing diag twd wall and LOD.

**17-20 Step, Point, —; Step, Point, —; Waltz Back, 2, Close; Turn, Touch, (Lift);**

Moving diag twd wall and LOD, step L,



point R, hold; step R, point L, hold; starting bwd L, waltz bwd diag twd COH and RLOD; turning L face step R slightly bwd, touch L to R as you face diag twd COH and LOD.

**21-24 Step, Point, —; Step, Point, —; Waltz Back, 2, Close; Turn, Touch, —; (W turn, 2, 3)**  
Repeat action of meas 17-20 moving diag in but on meas 24 retaining hold of W's R hand and M's R hand maneuver to face LOD (W makes 1/2 R face turn in three steps LRL to face RLOD) ending in BUTTERFLY pos.

**25-28 Twinkle Out; Twinkle In; Twinkle Out; Step Touch, —;**

Starting L diagonally twd wall, XIF, step R close L turning to face diag twd COH; XRIF, step L, close R turning again; XLIF, step R, close L; step fwd R in LOD, touch L to R, coming into CLOSED pos, hold.

**29-32 Bal Back (Dip); Waltz Turn R; Waltz; Twirl 2, 3;**

Bal bwd RLOD on L with slight dip; one complete turn in two waltz meas: twirl W to outside in three steps coming into BUTTERFLY pos.

DANCE GOES THRU THREE TIMES ending with Bow and Curtsy.

### SQUARE DANCERS' SPANISH CIRCLE

#### MERRY OLDSMOBILE MIXER

By Marie Tueth, St. Louis, Missouri

**Record:** Blue Star 1572

**Starting Position:** Grand circle, couple facing couple. #1 faces CCW and #2 faces CW.

**Meas.**

**1-4 Balance Forward and Back—Star on Thru**  
Partners with inside hands joined, step fwd on outside ft, draw inside ft to it and touch, swing joined hands fwd; step back on inside ft, draw outside ft to it and touch, swing joined hands back. Then star thru with 6 small steps, M's R hand takes opposite W's L hand, W backs under arch as they exchange places, making 1/4 turn.

**5-16** Repeat action of meas. 1-4 three more times.

**17-20 Right Hands Up, Around You Go**  
Four hand star CW with 12 small steps.

**21-24 Left Hands Back, Now Don't Be Slow**  
Star CCW with 12 small steps.

**25-26 Ones Now Dive On Thru (Twos Make the Arch)**  
Dive thru in 6 small steps.

**27-28 Over the Next Old Two (Ones Make the Arch)**  
Arch over in 6 small steps.

**29-32 Dive On Thru, Stop There, Say "Hi!" (Twos Make the Arch)**  
Dive thru in 6 small steps, then use 2 meas. to bow and salute new couple.  
DANCE REPEATS SIX TIMES

### NEW IDEA AND NOT ANOTHER BASIC

#### FORTNIGHTER'S FLING

By Margaret Huggins, Winnipeg, Man., Canada

**No. 1 bow and swing**

**Go into the middle and back again**

**Pass thru split that couple**

**Round one and line up four**

**Forward four and back in time**

**Come into the middle and bend the line**

**Forward eight and back with you**

**Forward again, double pass thru**

**Lead couples arch, second couple thru**

**But U turn back, face those two**

**Girls roll away, half sashay**

**Right and left thru go cross the way**

**The inside arch, and you dive thru**

**Into the middle and square thru three-quarters round**

**There's old corner, left allemande.**

#### WARD'S DOUBLE TROUBLE

By John Ward, Alton, Kansas

**Promenade and don't slow down**

**The boys roll back with a left face whirl**

**Promenade around with the corner girl**

**One and three (two and four) wheel around, do a double star thru, one, two**

**Go on to the next and half square thru**

**Go right and left grand.**

### ★ SINGING CALL

#### JINGLE, JANGLE, JINGLE

By Johnny LeClair, Riverton, Wyoming

**Record:** SIO F 109 Flip instrumental by Johnny LeClair

**OPENER, MIDDLE BREAK and CLOSER:**

**Allemande left . . . then promenade your partner**

**Promenade and the head two wheel around Right and left thru, turn back and then you cross trail**

**Allemande left . . . then right and left grand to town**

**Oh Lillie Bell . . . oh Lillie Bell . . .**

**Do Sa Do with Little Lillie, promenade, she'll never tell**

**You've got spurs that jingle, jangle, jingle Swing that gal, dancin' merrily along . . .**

**Figure:**

**Heads pass thru . . . turn left and promenade Now . . .**

**Half way round, then four little ladies chain . . .**

**Turn the gals, the heads go up and back now . . .**

**Star thru, same girl you frontier whirl . . .**

**Left allemande . . . do sa do your pet . . .**

**(then you)**

**Swing the corner lady and you promenade the set**

**You've got spurs that jingle, jangle, jingle And you find that they sing a happy song**

**Sequence:** Opener, Figure twice for heads,

Middle break, Figure twice for sides, Closer.

**Tag: Swing that gal, dancin' merrily along .**



## STARNADER

By Bob Demery, Lawton, Oklahoma

One and three up and back  
Forward again, pass thru, U turn back  
Then star thru, right and left thru outside two  
Turn your girl, dive thru, star thru  
Right and left thru, same ladies half sashay  
New star thru across the way  
Right and left thru — outside two  
Turn your girl, dive thru, star thru  
Right and left thru  
Now pass thru, cross trail  
Go round one into the middle, box the gnat  
Pull her by, left allemande.

### ★ SINGING CALL

#### LAST NIGHT AT THE SQUARE DANCE

By Al Brundage, Westport, Conn.

Record: Windsor 4802, flip called by  
Al Brundage.

OPENER, MIDDLE BREAK and CLOSER:

Allemande left your corner girl, come home and  
do sa do

Men step in and star by the left, it's once around  
you go

Pick up your partner — arm around, star  
promenade — what then?

Break that star, turn it around, a full turn, & then  
Do sa do that corner girl, and see-saw round  
your own

Allemande left the corner, and promenade your  
own

\*(I've swung you in the springtime, I've swung  
you in the fall

(But last night at the square dance, I swung you  
best of all)

Figure:

One and three go forward up, and back again  
you sail

Trail thru and "U" turn back, swing that  
opposite gal

Face the center, pass thru, split the ring 'round  
one

Down the middle, a full square thru, count four  
hands, son

Now look for the corner, box the gnat, same  
girl a do sa do

Allemande left new corner, come home and  
promeno

\*\* (I've swung you now from coast to coast, and  
away down south, y'all

But last night at the square dance I swung you  
best of all

\*Substitute these two lines for Closer only:

You looked so sweet and danced so neat, man  
— we had a ball

Yeah — last night at the square dance, I . . .  
loved . . . you . . . best . . . of . . . all!

\*\*Alternate patter:

I've swung you in the kitchen and I've swung  
you in the hall

I've swung you East, I've swung you West, and  
away down south, Y'all

I've swung you in the summertime, winter and  
fall

## DIXIE CHAIN BREAK

By Herb Perry, Lancaster, Calif.

Four ladies chain three-quarters round  
Turn 'em boys with an arm around  
Side couples trail thru, go round one  
Stand four in line, gonna have some fun  
Forward eight and back in time  
Pass thru, bend the line  
Right and left thru across the way  
And two ladies chain in the usual way  
Send 'em back in a Dixie chain  
On to the next and Dixie chain  
On to the next, two ladies chain  
Now trail thru, allemande left.

## GLUP

By Bob Dennington, San Diego, Calif.

One and three pass thru, wheel and deal to a  
Dixie chain  
Lady left, gent go right  
Round one and line up four  
Forward eight and back you reel  
Pass thru, wheel and deal  
For a double pass thru  
First couple right, second couple left  
Box the gnat across the land  
Lady on your left, left allemande.

### OLD BASICS

## LEWIS ROMP

By Boots Lewis, Pasadena, Texas

Four ladies chain that's what you do  
Side two couples go right and left thru  
Head two gents and your corner girl  
Go up to the middle and back to the world  
Star by the left in the middle of the town  
Take your partner with an arm around  
Star promenade go round the town  
Back right out and circle eight  
Circle left but don't get straight  
Four men go forward up and come on back  
Pass thru but U turn back  
Four ladies go forward up and back you sail  
Four ladies cross trail  
Round just one you're not thru  
Go into the middle and pass thru  
Go round one more  
Pass thru across the floor  
Turn to the left  
Men pass thru and face the girl  
Square thru on the side of the world  
Four hands and hear me shout  
You're thru — face out  
Forward out and back and then  
Centers arch — ends turn in  
Square thru in the middle of the land  
Three-quarters round — left allemande.

### SPECIAL WORKSHOP EDITORS

Joe Fadler . . . . .	Round Dance Editor
Bob Page . . . . .	Square Dance Editor
Don Armstrong . . . . .	Contra Dance Editor



### **SQUARE DEAL**

By "Mac" McKinney of Lombard, Ill.

One and three go forward and back  
Cross-trail thru across the track  
Go 'round one to four in line  
Forward and back you're doin' fine  
Forward again, a right and left thru  
And turn those girls like you always do  
Now pass right thru and bend the line  
Arch in the middle for a Dixie swirl  
Then wheel and deal each boy and girl  
Forward and back all eight of you  
Center couples you square thru  
Just three-quarters 'round you do  
Left square thru the outside two  
All the way 'round and goin' again  
On to the next, two ladies chain  
Turn 'em boys that's what you do  
Same couples cross-trail thru  
New corner left, left allemande  
New partner right, a right and left grand  
A right and left, go 'round the ring  
Go take a walk with that new thing  
Promenade now two by two  
Right back home like you always do.  
Call twice for heads and twice for sides.

### **STAR THRU BREAK**

By Charles J. Turpin, Jr., New Orleans, La.

Promenade don't slow down  
First and third wheel around  
Star thru across the town  
Right and left thru, turn 'em too  
Star thru across from you  
Then circle eight around the world  
Allemande left your corner girl  
Partner right — a right and left grand.

---

### **DRILLS ON BASIC 22**

#### **Dixie Chain**

**L**AST MONTH we featured some drill material on this versatile basic and thought that as long as we were on the subject we'd include a few more collected by Ward Gammell who lives in Alliston, Ontario, Canada. Here they are:

#### **DIXIE LINE**

By Harry Mann, Castro Valley, Calif.

All four ladies chain across  
Turn 'em boys, don't get lost  
Head two couples right and left thru  
Side two couples face your own  
Head two couples cross trail thru  
In lines of four stand behind those two  
Dixie chain right down the line  
Then face the middle, you're doing fine  
Forward eight and back again  
Pass thru and the ends turn in  
Right and left thru in the middle of the floor  
Turn 'em around and circle up four  
One full turn in the middle of the land  
California swirl, left allemande.

### **PROMENADE TO DIXIE**

By Bill Castner, Pleasant Hill, Calif.

(From a Promenade)

Heads wheel around to a right and left thru  
Come right back with a Dixie chain  
Lady goes left, gent goes right  
Left allemande.

### **BERKELEY DIXIE**

By Jack Mann, Berkeley, Calif.

First and third bow and swing  
Chain that gal across the ring  
Turn that gal at the end of the lane  
Send her back with a Dixie chain  
Ladies go left, gents go right  
Around one you're traveling light  
Two ladies chain in the middle of the floor  
Turn that gal like you've done before  
Pass thru, there's your corner, allemande left.

### **DIXIE TRAIL**

By Don Anderson, Concord, Calif.

First and third right and left thru  
Turn those gals like you always do  
Same two forward up and back  
Forward again and box the gnat  
Face the middle, double pass thru  
Lead two U turn back  
Circle up four on the outside track  
Gentlemen break and form a line  
Forward eight and back right out  
Arch in the middle, the men duck out  
Around one, down the middle you run  
Both turn right go round just one  
Down the middle with a Dixie chain  
First gent left, second gent right around one  
Down the center, pass thru  
Around one stand four in line  
Forward eight and back right out  
Arch in the middle and the girls duck out  
Around one and down the center  
Both turn right go round just one  
Into the middle with a Dixie chain  
First lady left, second lady right, round one  
Down the middle, pass thru  
Separate, go round just one  
Into the center box the gnat  
Cross trail thru — left allemande.

### **DOUBLE DIXIE**

By Bob Finley, San Diego, Calif.

Head ladies chain across the way  
While the side two couples half sashay  
All four gents go forward and back  
Pass thru and split the track  
Now stand behind the ladies' back  
Forward eight and back like sixty  
Forward eight and double Dixie  
Ladies go left, gents go right  
Girls promenade, gents star right  
Walk right along and hear me sing  
Reverse the star, reverse the ring  
Twice around and don't be late  
Gents drop in behind your mate  
Gents reach back with your right hand  
Pull 'em thru, right and left grand.



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**P.O. Box 7176 PHOENIX ARIZONA**

(Letters, continued from page 6)  
often a city: "Hanover," "Leyden," "London,"  
etc. It occurred to me that if they can name  
hymns and cruisers after cities, why not square  
dances? Here is a fertile, and so far as I know  
untapped, fountain of names. Anyway, it's a  
thought...

John Fisher  
Thousand Oaks, Calif.

**Kansas City My Home Town, San Leandro Ram-  
bler, maybe? Editor.**

Dear Editor:

In the 'Round the Outside Ring section of  
SIO, I notice you are seeking the meaning of  
Ice Worm, of which we are the originators. In  
January 1960 the Swing All Eight Club of  
Bridenville, B.C., decided they would like to  
square dance on the open air ice rink in the  
community. On the 31st of January we got to-  
gether with all interested from other parts and  
gave it a try to see what would happen.

I purchased a record, "When the Ice Worm  
Nests Again" and played it as an introduction  
when the mob of square dancers gathered on  
the ice... Their footwear was rubbers, mostly.  
No one was to have skates. It was so much fun  
that we danced for more than 1½ hours...

From this came the idea of the Ice Worm  
badge with the rule of "dancing without skates  
on outdoor or indoor ice for the period of two  
calls."

The Ice Worm Reunion in connection with  
the Vernon Winter Carnival was most success-  
ful with 30 squares on the ice...

Fred Proulx  
Oliver, B.C., Canada

Dear Editor:

Now is the time to start planning for every  
caller and club to start at least one class next



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BOX 847

RIFLE, COLORADO





## ROUND THE OUTSIDE RING

the state, has undertaken the promotion of square dancing in every Georgia department. To start it off, at the latest annual meeting Fred Caswell, Supt. of Recreation at Cartersville, conducted a 2-day clinic. It is hoped that out of this will come district clinics thruout the state.

—Rod Blaylock

### Mississippi

A new club recently formed in Biloxi is the Hash 'n' Square group who dance on Saturday nights at Keesler Youth Center. Lowell (Dusty, of course) Rhodes, is club caller and has also started a beginners' class at the Commissioned Officers' Club, Keesler AFB.

—Judy Rhodes

### Massachusetts

Circle Eighters of East Longmeadow graduated their newest class on April 7, a pot-luck supper starting festivities, followed by a fashion show put on by Meg Simpkins and then square dancing to top it all off. Diplomas and club badges were presented to the 25 graduating couples who had just completed 21 weeks of lessons with Ray Belding. Garden-setting stage decorations were with the compliments of the East Longmeadow Firefighter's Association.

—George Moriarty

On February 21 over 150 couples gathered at the Lyonnhurst Ballroom in Marlboro to enjoy the first Round Dance Festival ever to be held in the area. Dick Doyle acted as M.C. and he and his taw, Evelyn, taught the Chet Smith's new waltz, Remember When. As a result of the success of this Festival and in conjunction with a Round Dance Poll taken by Charlie Baldwin, a basic Round Dance program for square dancers has been endorsed by the Old Colony Callers' & Teachers' Assn. and the Mayflower Round Dance Committee.

—Bob Marsh

### North Carolina

The Star Promenaders of Seymour-Johnson AFB, the Wayne Quadrille Club of Goldsboro and other interested groups of active square dancers have consolidated into one club, Star Promenaders of Goldsboro. The "consolidation party" was held at Edgewood school.

—Dixie Welch

The Second Annual Tar Heel Square-Up was held in the Reynolds Gym, Winston-Salem on March 24-25. This brisk event was sponsored by the North Carolina Square Dancing Federation.

—Ray Holder

### British Columbia, Canada

Mark the date of May 20 on your dance calendars for the 7th Annual Jamboree at Kamloops. Guest caller will be Arnie Kronenberger and there will be a Pre-Jamboree Dance Breakfast. For information and reservations, write Festival, Box 113, Kamloops, B.C.

—R. H. Drdul

There are 9 squares in the Breckin Shirts 'n' Skirts Club, with 12 squares in the beginners' group which graduated in April. On April 8 children from the Vancouver Island square dance clubs had their annual festival at Woodlands Jr. High.

—Vivian Dorsay

### West Virginia

Square dancing enthusiasm in Charleston and adjacent areas is continuing to increase. The last spring dance of the Charleston Area Square Dance Assn. will be called by Frank Lane on May 9 at the North Charleston Recreation Center.

—Jim Lingan

### D. C. Area

Decko Deck of Washington, D.C. was slated to M.C. the 7th Annual Virginia Square Dance Festival scheduled for April 8 in the Memorial Gym at Charlottesville. Along with Decko, Curley Custer, Des Gourley, Gibson Hobbs and Harry Lackey were on the P.M. and evening programs.

—Chas. Smith, Jr.

The 3rd Annual Hagerstown May Square Dance Festival will take place on May 6 at the North Hagerstown High School on Route 11, north of town. Jim Brower will be the M.C. and Betty Jayne and Tom Johnston will conduct the rounds. Host caller is Curley Custer with Des Gourley and Chuck Donahue. Sponsoring club — Dixie Squaremasters.

—Chas. Beecher, Jr.

### Louisiana

Dancers from around and about are looking forward to the Cenla Festival at Alexandria, planned for May 19-20. This is the second year for this festival and it will be sponsored by the Square Rounders and the Foot and Fiddle Club, with Eric Waller as Chairman. On May 19 there will be a street dance at



# Lore

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danced during the Christmas Parades the past two years.

Rayburn Hickerson  
Front Royal, Va.

Dear Editor:

When a square dance teacher gets a special honor bestowed upon her, I thought you might think it newsworthy. Phyllis Cary, member of the Tybee Twirlers Club, was honored recently as "Person of the Year" here at Savannah Beach. The award was given her for outstanding achievements in recreation and volunteer

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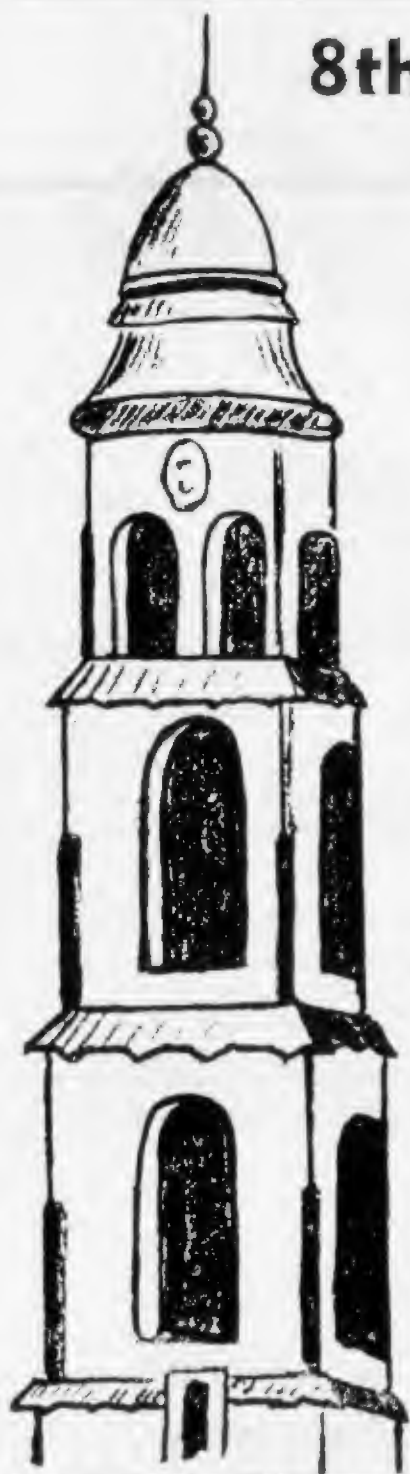
efforts in the community.

We of the Twirlers are very proud of her. She and her husband Bob (a police sergeant here) teach western square dancing to teens and adults all thru the winter months on the recreation program . . .

Mrs. Jack Knarz  
Savannah Beach, Ga.

Dear Editor:

In the February 1961 issue of Sets in Order under Virginia, along with the list of callers used for the second annual Square Dance in



## 8th Annual California State Square Dance Convention San Diego (Balboa Park)

June 16, 17, 18, 1961

Everything You Want In A Convention

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Registration (advanced) closes June 7th, 1961

REGISTER NOW! Regis. Chairman: Wes Covert  
6370 - 50th St., San Diego, California







## THE STREETS OF LAREDO

*By Terry Golden, Colorado Springs, Colo.*

**I**F THIS SONG has its origin in a specific happening I don't know of it, but wouldn't be surprised if it did.

Laredo, Texas, and Nuevo Laredo just across the Rio Grande on the Mexican side, have been called The Gateway Between The Nations. I put in some time there early in World War II when I was in the Border Patrol. On our days off we'd sometimes cross the river to take in the sights and excitement. The better hot spots were out on the edge of town, and one time several of us hired an old geezer with a surrey and a sway-backed nag to haul us out. It seemed more picturesque than a mechanized taxi. It was.

We carefully arranged the fare in advance, and got a "firm commitment," but when we reached our destination, the old geezer demanded twice the agreed figure. That, he said, was just the one way fare, and we had to pay him the fare back, as he had an empty surrey. A considerable harangue ensued, in his chopped up English and our chopped up Spanish until finally we attracted the attention of a local

harness bull with his Sam Browne riding majestically across a magnificent paunch, and trailing in a slack loop behind his hams. He came lumbering over, and after listening to the arguments for a time decreed that we should pay the old geezer half the demanded extra fare. The wisdom of Solomon!

Either of the Laredos was a pretty tough town. It was routine to hear shooting several times during an evening, and it's easy to understand how some early day cowpoke in town and on the prowl could easily get himself shot up. Here are only a few verses:

Then beat the drum slowly and play the fife  
lowly,  
And play the dead march as you bear me  
along;  
Take me to the green valley and lay the sod  
o'er me  
For I'm just a young cowboy and I know  
I've done wrong.

'Twas once in the saddle I used to go dashing,  
'Twas once in the saddle I used to be gay,  
But I first got to drinking and then to card  
playing.  
I got shot in the breast and I'm dying today.

Go gather around you a crowd of young  
cowboys  
And tell them the story of this my sad fate;  
Tell each and the other before they go further  
To stop their wild roving before it's too late.

As I walked out in the streets of Lar-e-do, as I walked  
out in Lar-e-do one day, I spied a poor cow-boy all  
wrapped in white lin-en, wrapped up in white lin-en and  
cold as the clay.



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El Paso, Texas  
May 26-27—Cowtown Hoedown  
Sheridan, Wyoming  
May 26-27—7th Ann. Colorado State Festival  
Univ. Stud. Un. & Audit., Denver, Colo.  
May 26-28—2nd Ann. Frolic  
YMCA Camp Gard, Hamilton, Ohio  
May 27—Mid-Central Square Dance Conv.  
Civic Audit., Omaha, Nebr.

May 27—South Dakota State Festival  
Murdo, South Dakota  
May 27—Mid-Tex Summer Jamboree  
Austin, Texas  
May 27—Spring Roundup  
Carpenters' Hall, Salt Lake City, Utah  
May 27-28—N.W. Mich. Council Memorial  
Week-End Fest., Traverse City, Mich.  
June 1-3—2nd Ann. International Convention  
Bismarck, North Dakota  
June 3—13th Ann. Spring Festival  
H.S. Gym, Great Falls, Mont.

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CALLERS—Perhaps This Is An Answer For You

DANCERS—This Will Make Sense To You Too

# EQUIVALENT SQUARE DANCE MOVEMENTS

by Coy Cowan, Tokyo, Japan

**M**OST OF YOU, I think, use some form of a “checkerboard” with little dolls, pieces of cardboard, or even magnets to work out your square dances. If so, you know that it is impossible to push the pieces through some of the actual movements performed by live dancers. If you want real frustration, try a square thru. So you end up doing the movement mentally, and then placing the pieces where they would be at the end of the movement. For a full square thru from home position, you simply turn the pieces to face corners. A rule that will work from any position is *turn your partners in active couples back to back*.

Then after awhile you start to notice that several movements produce the same end results. For example, on the “checkerboard” you soon find that a wheel around, a frontier whirl, and a three-quarters square thru all get you to exactly the same place.

## Learning Equivalent Movements

For our purposes then, any such movements are equivalent movements. And if the “checkerboard” makes it necessary to learn equivalents, it is also the best device for learning them. All you have to do is jot it down each time some movement gets you to the same place as some other.

Just one word of caution: an equivalent movement on the “checkerboard” may not be usable as such in all situations on the dance floor. This is because of position and the “hands” involved, i.e. a right hand movement (or one in a right hand direction such as a swing or do sa do) should be followed by a left, and in turn another right, etc.

There are exceptions of course. Sometimes we find that two movements with the same person seem to flow into one combined movement. For example, box the gnat to a right hand star, or box the gnat to a right and left

grand. Then sometimes two equivalent movements are involved and one becomes a continuation of the other. For example, a do sa do followed by a swing with the same person. But have you ever tried to dance that old time circle dance, Oh Johnny, with its swing the corner then go home and swing your own? Next to impossible isn't it?

An entirely different situation occurs with the use of “no-hand” movements, such as the pass thru; and “two-hand” movements, such as the wheel around, although the latter would generally be treated as a left hand movement because of the counterclockwise direction. These movements may be considered “either-hand” and treated which ever way is most convenient at the time. Then there are the “mixed-hand” movements, such as the frontier whirl, where the man uses one hand and the woman the other. If you are wise, you will follow these “mixed-hand” movements with a “no-hand” movement, instead of following the usual practice of treating them according to the hand used by the man. Your calls may be directed to the man, but don't forget the ladies.

None of these things will show up on the “checkerboard” so must be kept track of mentally. With this caution in mind, the “checkerboard” is the best device available to you for learning square dance movements, and especially equivalents.

## Eliminating Some Movements

So now what do we do with all our knowledge of equivalents? Well, for one thing we can inject some variety into our dances without the burden of learning an excessive number of dances. Each dance you learn becomes a half dozen additional dances by the judicious use of equivalent movements.



## BOGAN

- 1127 — PLEASE DON'T TALK ABOUT ME  
WHEN I'M GONE, c-C. O. Guest, Flip  
1128 — SWING WITH THE GIRL THAT YOU  
ADORE, Caller, C. O. Guest, Flip inst.  
1129 — SALTY DOG, c-Nathan Hale, flip.

## BENZ

- 1207 — ARKANSAS MT. RAG, Key A  
TRAVELER'S BUGGIE, Key E  
1208 — WHADAUSAY—Flip inst.  
Caller, Ben Baldwin

## SWINGING SQUARE

- 2313 — PENNSYLVANIA POLKA  
SQUARE, Caller, Bob Wright,  
Flip inst.  
2314 — TWO HOOTS & A HOLLER  
Caller, Lou La Kous  
Flip instrumental

## BLUE STAR

- |  |   |  |  |
|--|---|--|--|
| 1574—WALK RIGHT BACK<br>c-Marshall Flippo<br>Flip instrumental | 1575 — MILLION DOLLAR SMILE<br>Caller, Marshall Flippo<br>Flip instrumental | 1576—QUICKSILVER<br>c-Marshall Flippo<br>Flip instrumental | 1577—SOUTH PACIFIC SHORE<br>c-Marshall Flippo<br>Flip instrumental |
|--|---|--|--|

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### ADDITIONAL CAMP LISTINGS

Coming in too late to be included in our initial listing of square dance camps in the April, 1961, Sets in Order, were the following:

July 22-28; Aug. 5-11; Aug. 19-25 — 1961  
Pioneer Hills Squarama, Higgins Lake,  
Mich. (3 separate weeks) Dick Kenyons,  
Rolland Rheynards, Bill Squires', Del Cool-  
mans. Write Coolman, G-4067 Moulton  
Dr., Flint 7, Mich.

July 30-Aug. 5 — Barden's Square Dance

Camp, Mascoma Lake, Lebanon, N.H. Jack  
Livingstons, Neil Bardens. Write Bardens,  
Lebanon, N.H.

Sept. 1-4 — 2nd Ann. 4-Winds Square Dance  
Vacation, Fort Wayne, Ind. Carl Geels',  
Cal Hermons, Lowell Masons, Buzz Browns,  
Bob Ernsteins. Write Earnstein, 4-Winds  
Vacation, 1004 W. California Rd., Fort  
Wayne, Ind.

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# The WALKTHRU

## CODE OF ETHICS FOR SQUARE DANCERS

FOR SOME TIME NOW, various groups have wrestled with formulation of a basic code of ethics for square dancers, these to be more a statement of approach to a subject than hard and fast rules. Recently the Dancer-Caller-Publications group of the Los Angeles, Calif., area, finished such a code and offer it as their suggestion:

1. *Courtesy.* As a square dancer I respect other dancers and callers and treat everyone with courtesy.

2. *Friendliness.* I go beyond the matter of form because those who participate in this activity with me are all my friends.

3. *Loyalty.* I support my own club in all activities because it means that the continuance of square dancing depends on my personal loyalty.

4. *Consideration.* Because I do not wish to offend anyone I am very particular of my personal habits, breath and cleanliness.

5. *Abstinence.* Many people frown on those who use alcoholic beverages and for that reason and also because those with whom I dance may look unfavorably on those who have imbibed before or during a dance, I refrain from using alcoholic beverages before and during dances which I attend.

## SQUARE DANCE PARTY FUN

### HILLBILLY BINGO

HERE IS ANOTHER STUNT idea which is similar to the one presented last month as it is an excellent method of getting a new group of dancers (or dancers who are not already close friends) to mix together and become acquainted with each other. It was adapted from the traditional game of bingo by Frank Grundeen and he originally titled it "Hillbilly Bingo" but you could certainly change the title to suit your own party theme or club name.

Pre-planning: Rule sheets of paper in the form of regular bingo cards with five squares across and five down. This could be done with a ditto or mimeograph machine or could be

ruled by hand if the group participating is not too large. You will need one card and one pencil for each dancer.

At the dance: As the dancers come into the hall have each one sign his or her name on a slip of paper and put these in a hat or a similar container. Early in the evening pass out the bingo cards and instruct each dancer to collect the signatures of 25 *different* people attending the dance, one signature per square on the bingo card. They will have the intermissions between dances during the first half of the evening to complete their card. This is a good opportunity to visit with the guests or newcomers as the signatures are gathered. Then either during several different intermissions or at refreshment time your game leader can draw the names from the hat, one at a time. As a name is called if that signature appears on a card, a small hole should be punched through it using either a pencil, pin or your fingernail. The first person to have five names punched out across, five down or five diagonally from corner to corner, wins.

The prize: This might be a good time to encourage visitors to return to your club by offering a free admission to a coming dance as a prize. Of course a home-baked cake is always welcome or you might carry a Spring theme a bit farther and present a floral arrangement, a plant or several packets of seeds to the winner.







## TRAVEL 100 MILES EACH WAY

(one square or more) to attend  
a club or open dance.

For application form, write

## WASHINGTON KNOTHEADS

c/o Ray Lang, P.O. Box 245, Gig Harbor, Washington

and their baby, Jeff, he has toured almost all the states and parts of Canada. In 1961 he will appear at Kirkwood Lodge, where he was on the general staff for the entire summer of 1960, and he will also be at Boyne Mountain Institute and Al Brundage's Thanksgiving Week-End in Atlantic City.

"There is a challenge in this growing activity of ours and it's one I want to meet," says Jack. "That is to satisfy the desires and needs of all comers, beginners and seasoned dancers alike."

(*EQUIVALENT MOVEMENTS*, from page 23) concerned, that solution is out. But I might settle for a box the flea to a left hand star, assuming we can fit it to the music. And from here on in, this phrasing of the music becomes our major problem. We have only so much leeway in the words we can get said, even though there might be enough beats to do the movements if we could just call them.

The solution we finally settle for then, will be shaped by our original decision to keep the same structure and splice into the last half of

LEE SHIPLEY ORIGINAL in checked gingham has a wide border of white nylon organdy with hand-painted flowers and gay ric-rac trim on skirt and sleeves. Sizes 5 to 17, 8 to 20 or made to measure for an additional \$2.00. Colors: red, aqua, yellow, mint green, lilac, brown or black — all with white.

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Matching shirt available — give neck size and sleeve length. **Shirt \$6.95**

"Country Cottons" are available at following stores, or write for name of dealer nearest you not listed below:

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Washington 16, D. C.

Vernie's Dress Shop  
Riley's Aqua Barn  
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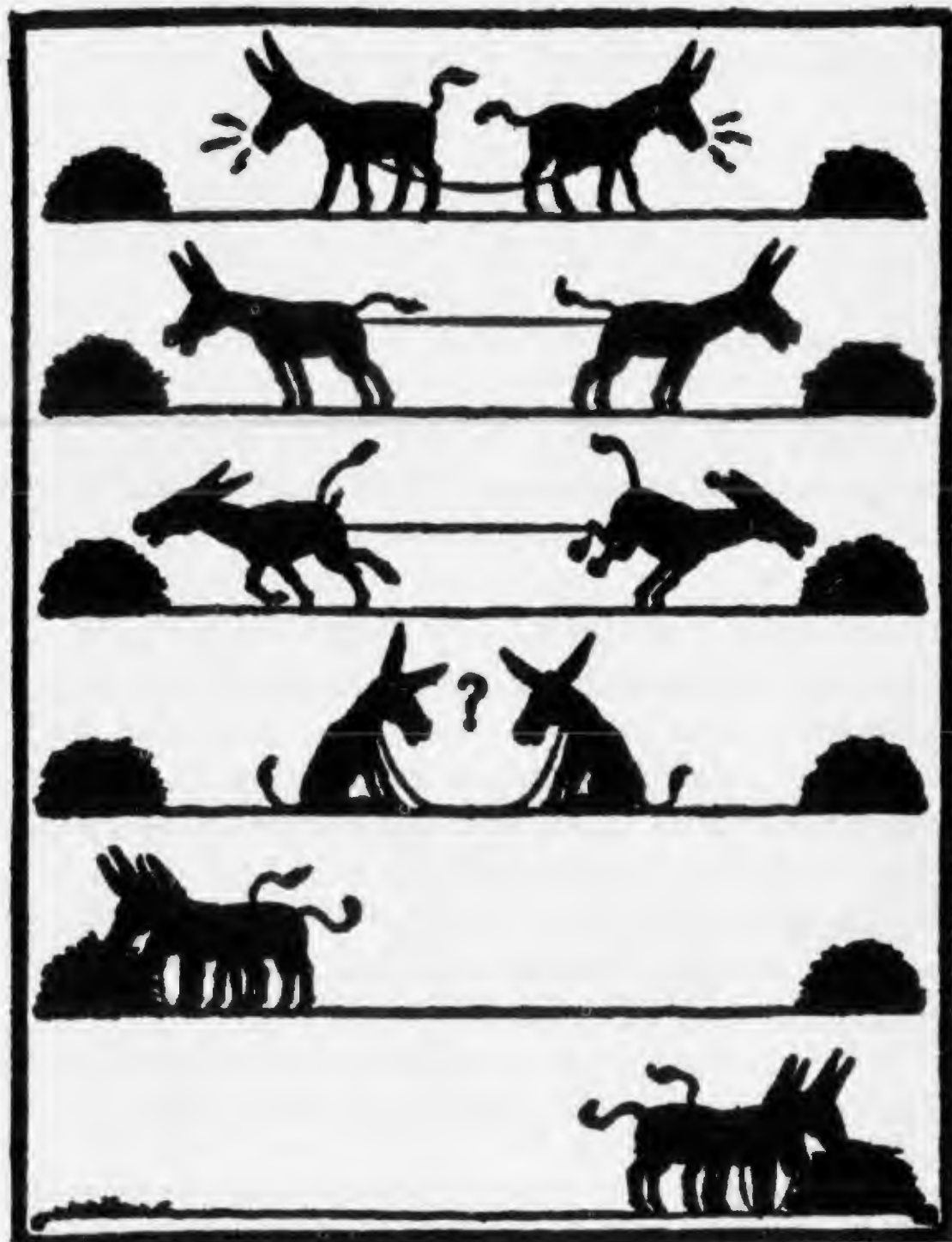


# The WALKTHRU

## NEW DANCER'S CORNER

**O**CCASIONALLY we hear of groups within square dance clubs or associations having internal troubles. We can't help but be reminded of this cartoon which appeared in another publication some time ago.

The series of drawings, as you can see, depicts a pair of mules who are tied together by a piece of rope and who come to a sudden impasse when discovering two equally appetizing piles of feed. Each one, stubborn as the proverbial mule is supposed to be, insists on his particular pile. So, working against each other, all of their energies are spent in holding back the other with the result that neither of them gets to the food.



The solution is so obvious if the mules would just stop being mules. By "giving in" a little and "thinking" and then by *working together*, all of the waste motion and frustration could be so easily eliminated. But then we're only talking about mules.

Examples of junior folk art for the covers of the Beginners' Round-Up Program in Santa Barbara, Calif. Names of the participating Clubs — Squirrels — and Cubes.



### Junior Designers

**P**ERFECTLY FRANTIC because you don't know how you're going to get your program covers done for that special dance? Don't overlook the neighborhood small fry, including your own. After your program's "insides" have been mimeo-ed or ditto-ed in some way, press the juniors into service with piles of construction paper and crayons. Cut the paper in the proper size and fold it the way you want it, or even assign that task to junior.

Then, throwing caution to the winds, let the young ones go with their crayons, merely asking them to keep to the theme of square dancing or your club name or whatever fits. Even those as young as 4th graders have been known to turn out some surprisingly good art jobs. Help is where you find it. Thanks to Shirley Johnson for this idea.

## IDEA INSTANT DECORATIONS

Does your club buy white paper napkins in bulk quantity? Do you also scurry out to the nearest stationery store each time a party night arrives to purchase special paper napkins to fit that evening's theme?

Here's a time- and money-saving idea from Kay Marshall of Sunland, California, which could be adapted to almost any theme your club might be featuring. A quick trip to your neighborhood dime store will uncover their unlimited supply of gummed stickers featuring occasions from St. Patrick's Day to Christmas and such miscellaneous designs as flowers, flags, animals, etc. All that remains to be done then is to apply these to your regular napkins and lo and behold, fitting, lovely and easy-to-make decorations for refreshment time.



## HAN-D-HOLDER



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won't have to worry quite so much about the internal timing of any one line, so long as it evens out in the next.

But enough talking. Make the sets and dance.

## SILVER SPURS WILL TOUR

The Silver Spurs, a group of teen-age exhibition dancers from Spokane, Washington, are now making plans for their 1961 Summer Tour.



**CALLERS: You won't want to be without it —**

*"The Basic Movements of Square Dancing"*

This pamphlet is pocket-sized and makes a perfect give-away for your new dancers — and the old timers too. The 24 pages contain Basics 1-20 and 21-30 plus handy index.

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## Did You Know?

- Sets in Order reaches more square dance families in America and in other countries of the world than any other square dance publication—anywhere.

A full-time paid staff of writers, cartoonists, artists and photographers join with hundreds of part-time volunteer contributors to make Sets in Order's coverage of the square dance world the most exciting and complete.

The editorials, news, diagrams and photographs in each issue are designed to help encourage the growth of comfortable square dancing in the proper spirit. The dance descriptions and calls in each issue have been workshopped before appearing in print and any special advice to clubs and dancers is carefully checked prior to publication.

The material you find in each issue of the magazine is designed especially for the dancer, for the teacher and for the caller. Every month research groups contribute helpful hints for the square dance club, for the square dance association, for classes and for clinics. Equal balance is attempted for the round dancer, the new dancer, the occasional dancer and for the enthusiastic, eight-times-a-week dancer.

Sets in Order is truly the official Magazine of Square Dancing. Its aim is to encourage the greatest number of participants. It strives to fan the flames of enthusiasm in this hobby wherever they may appear.

Square Dancing is our business and we're proud to admit it!



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# LADIES on the SQUARE

## ACCENT ON ELEGANCE



THERE ARE CERTAIN very special square dance parties which seem to demand something outstanding and unusual in the way of refreshments. For these occasions an elegant salad dreamed up by Alice Meyer of Los Angeles, California is unqualifiedly recommended. It is so delectable that even diet-conscious lady dancers have been known to eat three helpings. Alice's recipe, her methods of handling for a large crowd and suggestions for a decorative scheme, are presented here. She calls it her Hawaiian Punch Bowl Salad.

### Ingredients:

- 4 "family-size" Jellos, 3 strawberry;  
1 raspberry
- 2 lbs. fresh freestone peaches
- 2 lbs. fresh Babcock peaches
- 1 lb. fresh apricots
- 7 bananas
- 2 large cans mandarin oranges
- 2 #2½ cans chunk pineapple
- 1 #2½ can pears
- 3 lbs. Thompson seedless grapes,  
washed and cut in two
- 1 large jar maraschino cherries
- 4 cups cut-up English walnuts or  
vary with 1 c. pecans, 3 c. walnuts
- 1 large pkg. miniature marshmallows

### Method:

Save all the fruit juices except that from the maraschino cherries, to use as liquid in making the jello. Make the jello in the regular way, keeping the proportions and adding additional water only if the juices don't suffice. Cool liquid mixture but don't let it start to jell; add all of

the fruits. Since this is such a large quantity, serving some 50 people, Alice lit on the idea of using a glass punch bowl and mixed liquids and fruits in this. She then added the nuts and dimpled the top of the mixture with the marshmallows.

To keep the salad from liquefying between the start of the dance and refreshment time later in the evening, she first made her salad two days ahead of time so it was extremely firm before she took it out of her own icebox. To transport the salad, Alice's husband, Roy, lined a large carton with very heavy paper. A "Cold-Can" from the freezer went in and then the salad bowl. This was covered with aluminum foil, tea towels and over carton and all, a blanket. Even tho' the dance was on a warm evening, the salad stayed firm until time to serve.

For serving Alice used a huge silver spoon and just scooped out even portions of the gelatin masterpiece and turned them over on a plate. For the whipped cream topping she used one quart of all-purpose cream in a cold bowl, adding powdered sugar and vanilla. Even this was done at home and carried to the dance in a "cold-bag."

Something so glamorous seemed to require an exotic setting so it was given the Hawaiian type background. A decorative Hawaiian tiki, or household god (this was a real one from the Islands), set the theme. The figure was set in the midst of ferns and tropical leaves bearing hibiscus flowers. Green nylon net was put over a white table cloth and looped up with flowers at the corners. White gardenias floated in a flat bowl.

There you are. With a refreshment idea as good as this one, it's almost an excuse to have a party to fit!





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reaction department. Since that time she has been very active in Dayton and has traveled as much as possible to learn from others. It was a happy day for her in 1954 when she attended a workshop with the Manning Smiths and learned how to do a real waltz. She also credits the Frank Hamiltons, their institutes, and their Dayton workshops, with much inspiration and help. She is associated with both Miami Valley Round Dancers and Miami Valley Folk Dancers, and, until just a few months ago, had continued as a Girl Scout Leader.

### OMAHA MAYOR PROCLAIMS SQUARE DANCE WEEK

May 22-27 has been proclaimed Square Dance Week by Mayor Rosenblatt of Omaha, Nebr. Special parties and dances are being planned for this week, with Thursday, May 25, as Square Dancers' Night in the downtown area. The activity for this is still in planning stages but it promises to be a big night so that everyone can get in a gala mood for the final event on May 27. After Parties are also on the docket.

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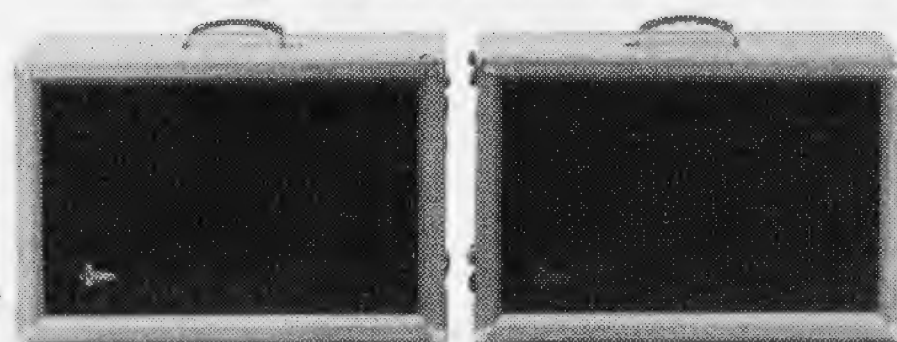
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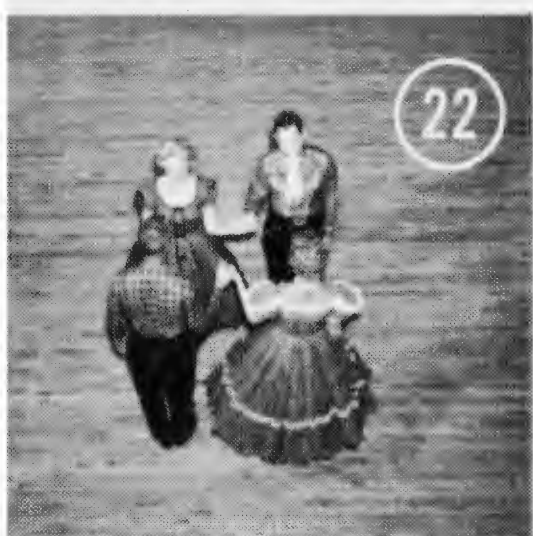
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**Star Thru**

**Square Thru**

his facing direction and ends with this person as his new partner on his right side. *Rule:* In a star thru with two facing dancers (19) the man joins his right hand with the lady's left (20) and as the joined hands are raised the two walk toward each other, the lady executing a quarter left face turn under the man's right (21) as he does a quarter right face turn to end side-by-side (22).

The point to remember here is that you start by facing a person who in the course of the

movement becomes your partner and that as a result of the movement you both have *changed* facing direction.

The prime point to remember when doing any fraction of a square thru is that the movement ends by pulling by the last required person, then maintaining that position without changing direction until the next call. It's simple to remember that a full square thru requires pulling past four hands. Thereby a one-quarter square thru would simply mean pulling by one person. A half square thru would require pulling by two, a three quarter by three, etc. Here then is your *Rule:* A square thru is executed by two facing couples (19). For a quarter square thru take opposite's right hand and pull by (23) to end facing out. To continue with a half square thru each dancer should pivot squarely to face partner (24), take partner's left hand and pull by (25). A half square thru *has been completed at this point* (26). *Do not turn.* Continuing this rule you can complete a three quarter and full square thru.

A Dixie chain has a completion point following which dancers must depend on a second call to direct them further into the dance. *Rule:* Two couples meet single file to start a Dixie chain. They move by each other as in a grand right and left using alternate hands. The first dancers start with right hands (27) and the second two start with left hands. (Not shown here, ladies in the picture would have pulled by, extending lefts to the men and moving forward.) The last in line take rights (28) as they move by to end in single file (29) *awaiting the next call at the completion of the movement.*

Similarly a pass thru and cross trail (trail thru) require a follow up call to gain further direction signals. *Rule:* In a pass thru two facing couples (30) move forward thru each other, each person passing right shoulders with his opposite. *Remain facing out* (31) *until the next directional call.* A cross trail follows along the same line. *Rule:* To cross trail two active couples pass thru, then the lady (or the person on the right as in two men or two women working together as a couple) crosses in front of her partner (32) to the left, while the man (or person on the left) crosses behind and to the





Ray Smith

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## CALIFORNIA CONVENTION LOOMING

San Dee, the lop-eared pup, is the official mascot appearing on display posters advertising the 8th California Square Dance Convention in San Diego on June 16-18. Plans are moving ahead rapidly for this affair, set for Balboa Park. Registration is \$6.00 per couple for the three days up until June 7. Balboa Bowl will feature adult dance exhibitions on Saturday night, with full staging and lights. The junior exhibitions will take place in the same outdoor area on Saturday afternoon and on

Friday night the Fashion Show will be held there.

A Teen Convention is planned to run at the same time as the adult convention, with a full and interesting program planned. Four orchestras will provide live music for the dozens of live callers who will be on hand. Four park buildings will be available for square dancing and oodles of round dancing, as well, augmented by water-glassed black-top in the

(Still more  
page 54)

## Square Dance Favorites

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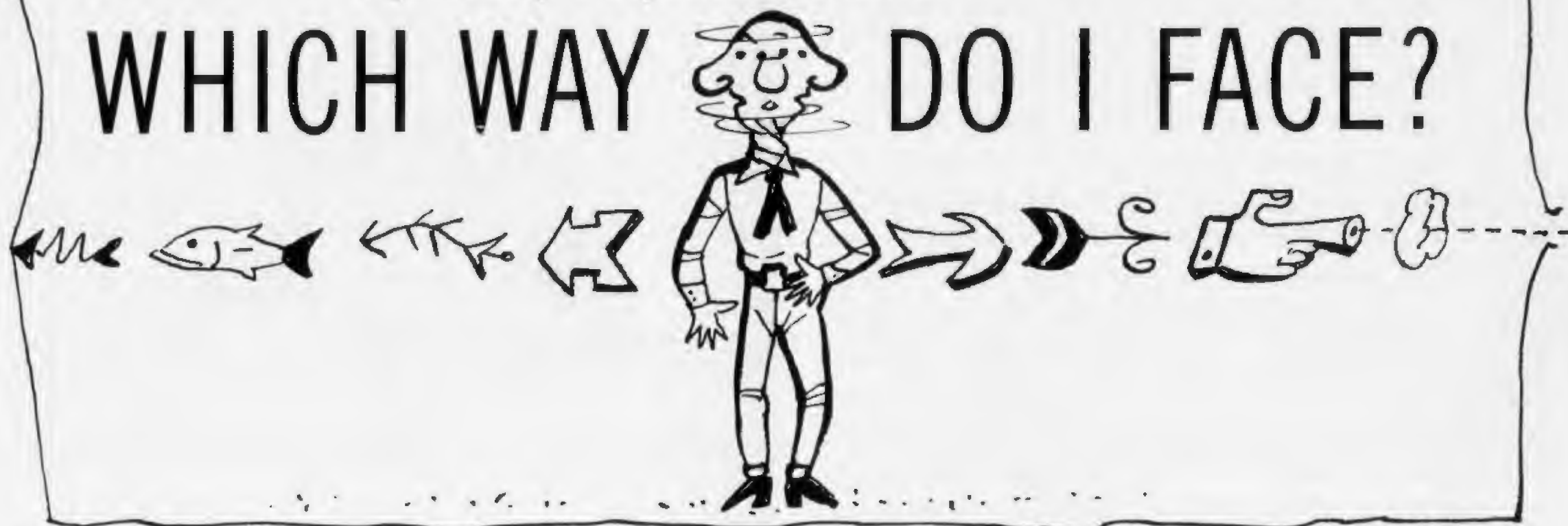
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**STYLE SERIES: The Question Most Frequently Asked  
By Today's Square Dancers**

# WHICH WAY DO I FACE?



**I**N THE MULTIPLICITY of some of today's square dance patterns it is noteworthy that a great portion of whatever difficulty exists comes from some of the most uncomplicated of the many movements.

A call is designed not only to move a dancer from one spot to another but to position him correctly for the next call. Here in the simple requirement of *which way to face* lies a weak spot that needs close attention.

Two simple examples take us back to our earliest square dance instruction. *Rule:* When a man is told to *swing* with the lady on his right (photo #1) or left, opposite, etc., he swings her (2), then finishes his swing to face the center of the square (or as directed) and releases the lady on his right side to become his partner (3). *Rule:* To *do sa do* two persons must start by facing each other (4), then without changing the facing direction they move forward passing right shoulders (5), pass to their right back-to-back and back up (6) to the starting position.

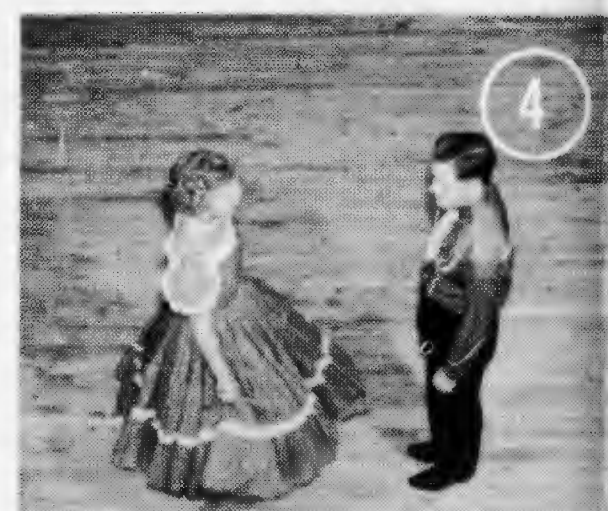
Of course square dance rules do vary with calls and conditions. Following a swing the man may be told to leave the girl somewhere other than on his right side. A do sa do with partners may be followed by a left allemande in which case the trained dancer, following two or more beats behind the call, will have time to adjust to face his corner as he finishes the movement. All too often a basic as simple as do sa do may be the cause of a much more complicated maneuver falling apart. For instance when two facing couples do sa do to an

ocean wave these dancers must end facing the same starting direction. A twirl in the do sa do or some anticipatory change of direction can put a dancer out of position and thereby spoil the entire pattern.

**Swing**



**Do Sa Do**







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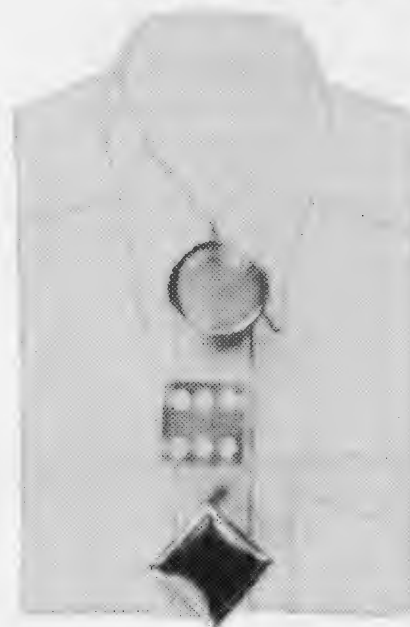
(CALIFORNIA, continued)

park area. Roland Smock is General Chairman of the Convention and for general information you may write to 8th Annual California State Convention, Administration Bldg., Balboa Park, San Diego, California.

(CONVENTION, from page 3)

regular season from July 1st to September 4th. However, as a special trail-end feature of this year's Convention, two special cruises have been arranged on Wednesday, June 28th; one

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will "sell" itself and that perhaps these people will wish to subscribe.

A special form has been inserted following page 16 of this issue. On it is space for listing names of square dance friends whom you feel might enjoy receiving a sample of this "voice" of their favorite hobby. Your help in this special project will indeed be most sincerely appreciated.

### Our Cover Artist

**T**HIS MONTH'S COVER portrait of Jimmy Clossin and the covers of the four previous issues are all the work of a commercial artist friend of ours, Gene Anthony. We first met Gene in the Navy during World War II and have enjoyed following his career in recent years. You'll be seeing more of his work in coming issues of *Sets in Order*.

### Time for Bouquets

**W**E can't help but jealously admire the "new look" of our caller-type friend Frankie Lane. Determined to do away with some of his unwanted weight, Frankie has reduced himself by quite a number of pounds and appears today not only thinner but considerably more youthful. Here, see for yourself . . . . *Sets in Order's* cover man for last February, Fenton "Jonesy" Jones recently did a most commendable job in a guest spot on the *Rawhide* TV series. Folks watching the small screen on March 31st were pleased to



Frankie



Elizabeth

see the dancers actually doing what the caller called, for a change . . . . When interviewing Jimmy Clossin preparatory to designing our cover and lead story this month we were asked by the cowboy-caller to please remember that any story about him would be quite incomplete without mention of his valued assistant over the years, his wife Elizabeth. Though sometimes we may seem to take the distaff side a bit for granted in these articles we must say that these "salutes" go to the wife just as much as to the husband. For more than almost any other, square dancing is indeed a *couple* activity . . . .

### In this Issue

**W**E never have been quite satisfied with the effectiveness of our record section and try as we might we weren't able to find the formula for which we were searching. We knew that a great many callers and teachers depend upon some assistance in choosing new records but because tastes vary so greatly in the styles of records we either like or dislike we always felt that there should be a better way of telling the story.

Last year a new system was devised called the Record Report. In the Record Report most new releases were analyzed and discussed and the reader was put in the position of judging whether or not the particular record release was one that would meet his requirements.

We have decided to incorporate the unusual features of the Record Report with our regular *On The Record* section and we hope that the new combination will prove to be the answer we all have been looking for. You'll find the initial effort starting on page 21 of this issue.

### On Organization

**N**OT LONG AGO we happened to bump into a couple we had known for years and whom we had tried to recruit into square dancing on several occasions. "There's a new class starting up next month," we told them. "Why don't you come in now? You'll have a wonderful time."

"Oh, we know square dancing is fun," said the feminine member of the couple, "but somehow every time we get started in on a new activity either one or both of us find ourselves deeply involved in being a chairman for some event or else on the business end of what we hoped would be our hobby."

This brief encounter made us wonder how many others stay away from square dancing because of the feeling that they might "become involved." Basically square dancing is a recreation. We like to think of it as fun and we tell our friends, "Here is one of the most relaxing, friendly and enjoyable activities we know."

Truly square dancing is just that. It doesn't need to become complicated. It doesn't require an intricate organizational network to



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yet for this special attraction, we recommend you do so now by sending your check or money order directly to *Chairman Lois Billings, at 3682 Bedford, Detroit 24, Michigan*, making sure you specify which of the three days of the Convention you wish to attend the luncheon. You'll be glad you did!

**Calling All Callers!** That's right... we're calling all callers — and round dance teachers — ...for something new has been added to the National Convention program this year — a

FOR SQUARE DANCE OUTFITS

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Programmed for the entire morning (8:30 to 12:30) of Thursday, June 29th, in Room 3037 at Cobo Hall, this clinic will be devoted exclusively to discussions of matters of prime importance to callers and round dance instructors.

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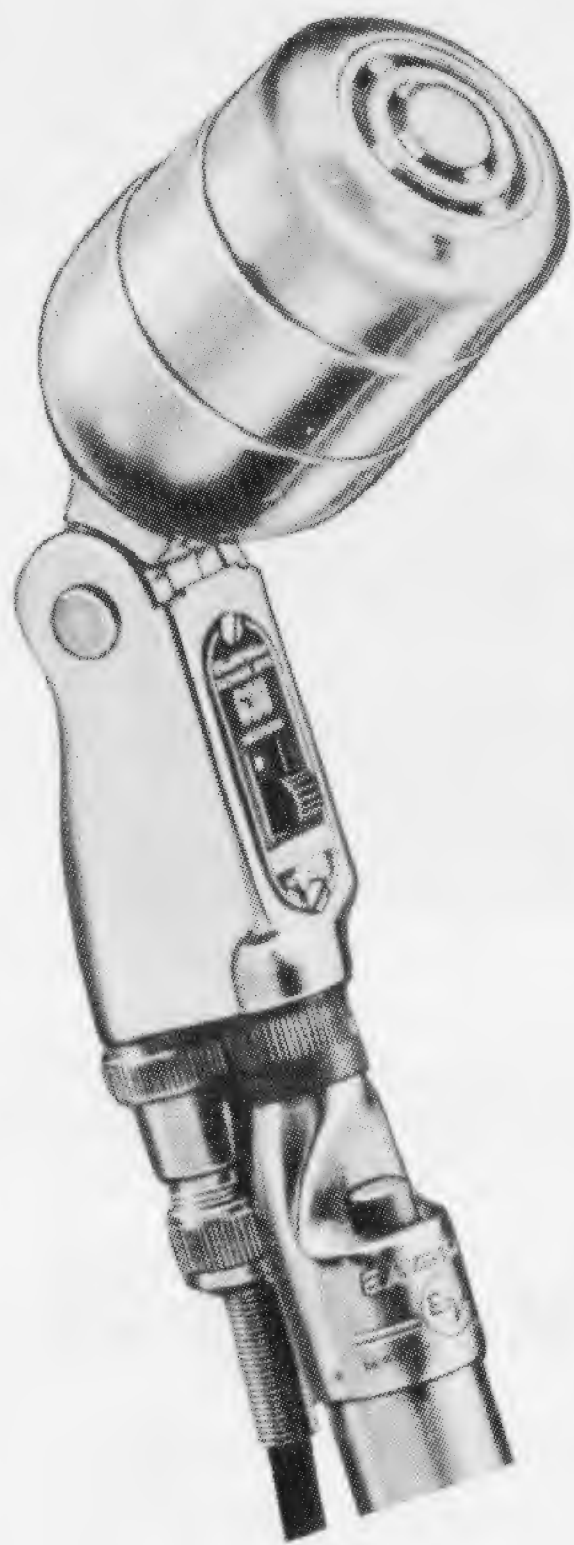
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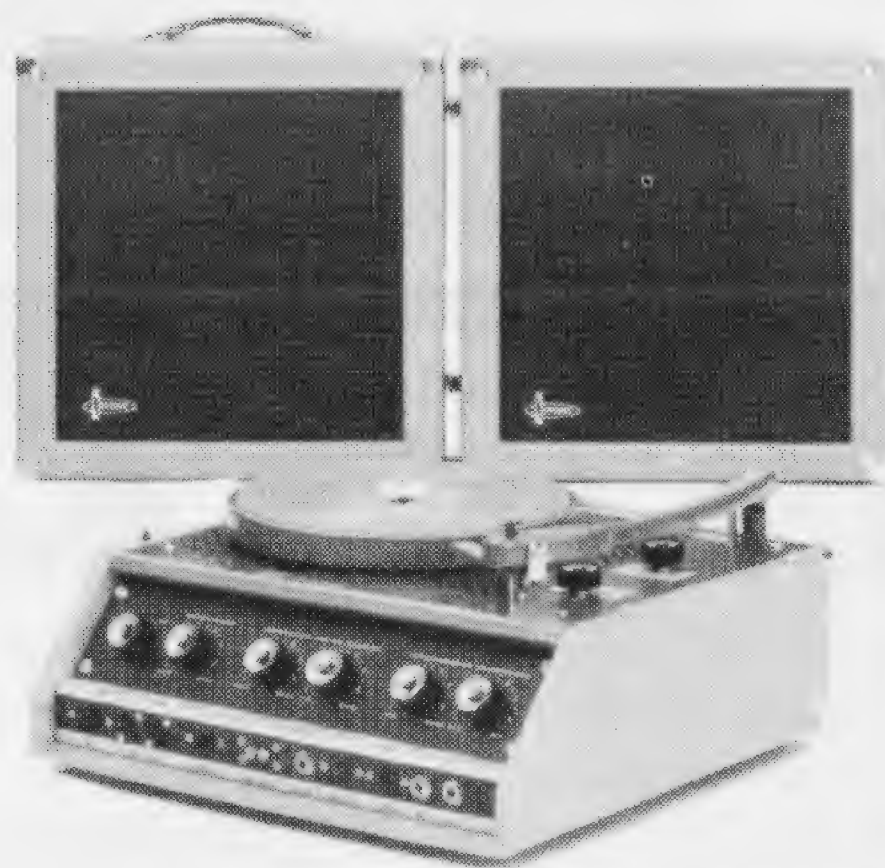
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Additional Dealers on Next Page

(Continued from previous page)

**SWING WITH THE GIRL THAT YOU ADORE —**  
Bogan 1128

**Key:** F **Tempo:** 128  
**Caller:** C. O. Guest **Range:** High HB  
**Music:** 2/4 subtle Western Low LC  
**Lead:** Violin, Guitar, Piano, Saxophone  
**Rhythm:** Piano, Bass, Drums, Guitar

**Comment:** Although this dance uses generally standard figures its close timed, fast moving figure offers enough challenge to make it interesting. Guest's calling is clear and pleasant.

**LAST NIGHT AT THE SQUARE DANCE —**  
Windsor 4802 ★

**Key:** A **Tempo:** 130  
**Caller:** Al Brundage **Range:** High HC  
**Music:** 2/4 Ragtime Low LB  
**Lead:** Violin, Banjo, Accordion, Guitar  
**Rhythm:** Drums, Piano, Bass, Banjo

**Comment:** An exceptionally fast moving tune and dance. The tune covers one note more than an octave but is in a middle voice range. The dance uses standard figures (square thru, cross trail, box the gnat, etc.) and though it moves very fast it is well timed and fun to dance.

**NICE WORK IF YOU CAN GET IT — TOP 25009**

**Key:** F **Tempo:** 125  
**Caller:** Bill Peterson **Range:** High HB  
**Music:** 2/4 ragtime, subtle Low LC  
**Lead:** Piano, Guitar  
**Rhythm:** Drums, Banjo, String-Bass, Piano,  
Guitar

**Comment:** The tempo of 125 is slow but the call is wordy and the tune is busy so it seems fast. Call is standard and uses square thrus, cross-trails and wheel arounds. Bill's calling is clear and danceable.

**MINNIE — Sunny Hills 164S**

**Key:** B flat  
**Caller:** Wayne West  
**Music:** 2/4 Western  
**Lead:** Violins  
**Rhythm:** Guitar, Piano and Bass

**Tempo:** 125  
**Range:** High HA  
Low LB

**Comment:** Music is steady and the lead is clear. Voice range is in a low-middle area. The call is standard with star thru, half sashay, chains etc. used in combinations currently popular. West's calling is clear.

## FROSTY THE SNOWMAN — Flip H-111

<b>Key:</b> A	<b>Tempo:</b> 128
<b>Caller:</b> Johnnie Roth	<b>Range:</b> High HB
<b>Music:</b> 2/4 Western	Low LA
<b>Lead:</b> Violin, Guitar	
<b>Rhythm:</b> Guitar, Bass-Guitar	

**Comment:** Typical Western style music. Call has two versions. The one called on the record is standard but fast moving. It uses dive thru, square thru 3/4, split sides, etc. An alternate figure designated as "challenge" version uses a double star thru. The calling is danceable.



## ROUND DANCE TEACHERS AND DANCERS TAKE NOTE.

Here is the perfect round dance record for use in spring and summer festivals and institutes:

### #235-45 **WE TWO** by Bryce and Elner Reay of Dayton, Ohio

A truly lovely lyrical waltz, carefully arranged to the appealing music of "If You Were the Only Girl in the World," and just right for average dancers who would like to look very beautiful.

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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

What a thrill I got out of seeing Genial Herb Greggerson's face beaming up from the cover of SIO this month (March, 1961). They say there's no love like first love — and Herb was our first love in Western square dancing. Ruth and I had been dancing only about 3 months when Herb made his first visit to New England... Then, about four months later, Ruth and I took our courage in hand and signed up for Herb's school in Ruidoso. The eagerest of beavers, we probably didn't miss a single tip during the entire week. And we loved every minute of it.

The best part of the whole trip was getting to know Herb and to appreciate his unbeatable brand of Texas hospitality. Although we were practically total strangers, he arranged to have his daughter meet us at the station, take us to his home and make sure we were royally entertained until he got back from his session at Stockton, Calif.... I could go on for pages about Herb's ability and personality...

Clarence Metcalf  
Sharon, Mass.

Dear Editor:

...I've been meaning to tell you this... you have a terrific magazine for us square dancers and both of us read it from cover to cover, even to the ads...

Gladys A. Ross  
Brooklyn, N.Y.

Dear Editor:

...Naming a dance is considerably harder than writing one, even with some effort at originality. This problem has bothered me for some time, but at long last I think I've found the answer.

While looking at an old hymnal the other day, I noted that the tunes were used over and over again, different words, but the same tune. Each tune was identified by its own name,

(Continued on page 38)



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1855 Oakland Park, Columbus

Additional Dealers on Next Page

## (More Record Report)

lends itself to this music style. The flip side breaks down the tune into the three parts of the dance routine for learning the dance.

### NEVER SAY NEVER — Sets In Order X 3122

**Music:** Trumpet, Guitar, Clarinet, Piano, Drums, Bass, Vibes

**Comment:** Music is smooth Dixieland. The dance written by Forrest and Kay Richards features the rhythm by using combinations of slow and fast steps. Experienced round dancers should like it. Practice grooves on reverse.

### MANY TEARS AGO — Grenn 14020

**Music:** Saxophone, Trumpet, Piano, Drums, Bass

**Comment:** Slow two-step. Music is played in a slow Dixieland style. The dance is an easy two-step and uses a series of cut-backs followed by a dip. All other steps are quite standard.

### TICO TICO (flip side to above)

**Music:** Trumpet, Guitar, Drums, Piano, Bass, Saxophone

**Comment:** Two-step in Latin (rhumba) rhythm. The dance features the rhythm and should be liked by those who can handle the Latin type dances.

### LONESOME MAMA BLUES — Grenn 14021

**Music:** Trumpet, Clarinet, Banjo, Piano, Drums

**Comment:** Novelty two-step. Music is played in a Dixieland Blues style. Routine has unusual use of "sweep" steps and twirl maneuvers. First eight measures of routine are repeated.

### WALTZ IN PARADISE (flip side to above)

**Music:** Violins, Saxophones, Piano, Drums, Bass and Trumpet

**Comment:** A full band arrangement of the standard dance tune "Paradise." Good fidelity recording. The dance routine is interesting yet easy. Each four measures repeat before going on to the next except the last four. Gimmick step is a half box followed by a twirl.

### CACHITA — Windsor 4663

**Music:** Clarinets, Marimba, Trumpet, Piano, Drums, Bass

**Comment:** Two-step (samba). A full band arrangement played in Latin style. The dance uses a basic four count pattern in many ways. The 36 measure pattern has few repeats.

### DREAMS OF HAPPINESS (flip side to above)

**Music:** Piano, Clarinet, Flute, Saxophones, Violins, Trumpet, Guitar, Bass, Drums

**Comment:** Tune is "Object Of My Affections." A full band arrangement. Dance uses standard



# MAX FORSYTH

*(Indiana's great gift to square dancing)*

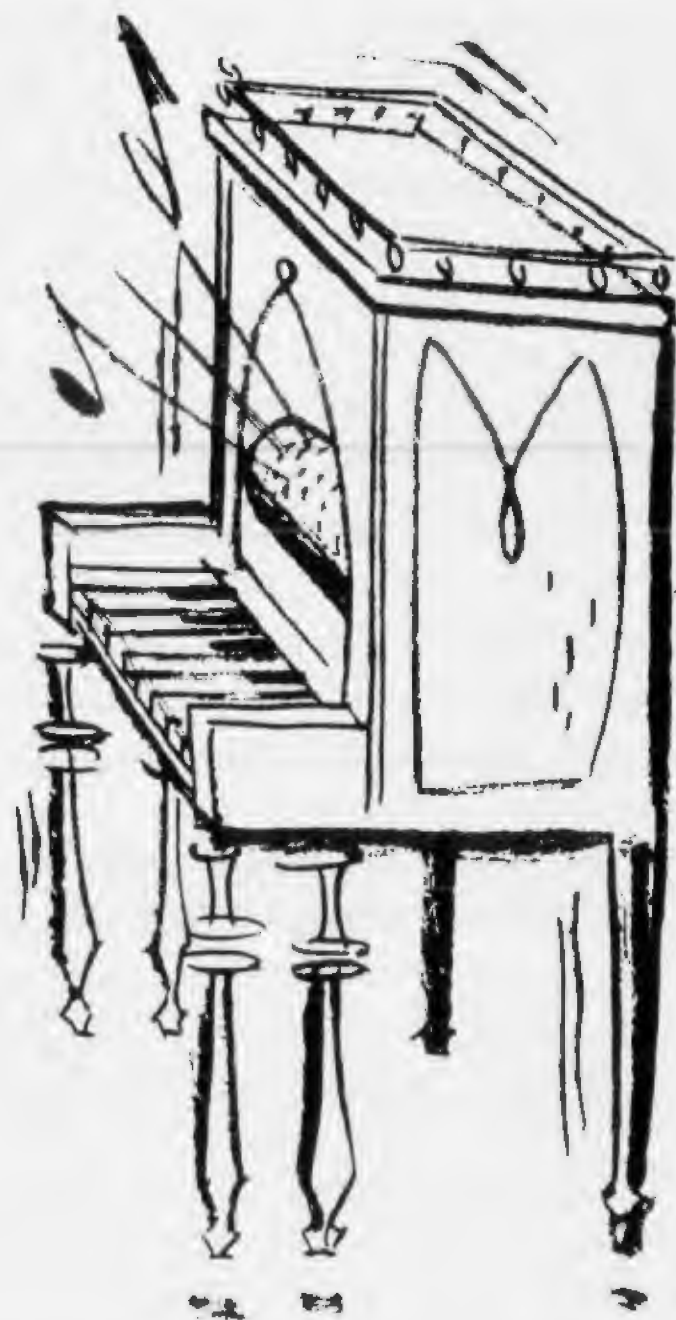
Strikes a responsive chord with

**"RACTIME PIANO"**



Max takes a honky-tonk, rinky-tink tune played by the SUNDOWNERS BAND and does an upstanding job of calling this new singing square. The easy but fast-moving dance features the "Grand Sashay" and will delight every dancer on the floor. Callers will find the music stimulating and the dance is a cinch to call.

Windsor No. 4803 (flip-instrumental)



## LATEST ROUND DANCE RELEASES

#4664, "The Terry Theme"/"Please Be My Sweetheart"

#4663, "Cachita"/"Dreams of Happiness"

#4662, "Patricia"/"Medley in 3/4 Time"







1



2



3



4



## EXPERIMENTAL LAB

**B**EFORE STARTING OUT on each of these Experimental Labs, let's first review the definition of a basic. Then, after reading the description of Substitute, check to see if it meets the necessary requirements.

*A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.*

### SUBSTITUTE

By Clarence Watson, Blue Springs, Mo.

**With two couples facing the same direction, one in front of the other, the one in front makes an arch, backs over and becomes inactive, while the one in back ducks under to become active.**

In some areas the movement has been tried and has naturally died. In others callers have discovered that by adapting Substitute to some of the around one or goal post type of dances, the inactives can get into the act and make some of the tiring dances less boring. We know of no caller's associations standardizing this movement into a basic as yet but we have heard of two that discarded it.

*Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.*

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# *We Can't Help Being Proud*

**W**E'RE MORE THAN PLEASED to have had our new dances presented to more than 50,000 people in a week! Perhaps you were one of those who has had a preview of the new Sets in Order releases. If you are, you have a good idea why we're so pleased.

Just look! Bob Page, who recorded *Sleepy Time Gal* (SIO F-110), is now on a two months' tour around the United States and is presenting this sleek, smooth singing call at, among other stops, the Savannah (Ga.) Square-Up.

The Frank Hamiltons had Forrest and Kay Richards' tricky round, *Never Say Never* (SIO X3122) down pat to present at the Kansas Round Dance Festival in Emporia, the Round Dance Workshop in Indianapolis and another Workshop in Audubon, N.J., before they gave it the big splash at the Washington, D.C., Spring Festival in March, where 5600 dancers were registered. The Richards' themselves taught this dance at the Hamiltons' Hacienda Holiday in Bakersfield, California, in April.

Johnny Le Clair was at Washington, too, and presented his tinkling, lively *Jingle, Jangle, Jingle*, in his crowd-whipping, exciting style of calling. It's a singing call which he wrote and recorded on SIO F 109.

Manning and Nita Smith have written a lovely round for *Take My Love* (SIO X3121) and gave it their own inimitable flair when they introduced it at the Washington Festival. For good measure they also presented the Bill Lynns' perky *Button Up Your Overcoat* (SIO X3120) at Washington.

Capping the climax, Joe and Es Turner, greatly beloved in the dancing world of the nation's capital, presented their graceful, flowing waltz, *For You* (SIO X3118), at the Washington Festival.

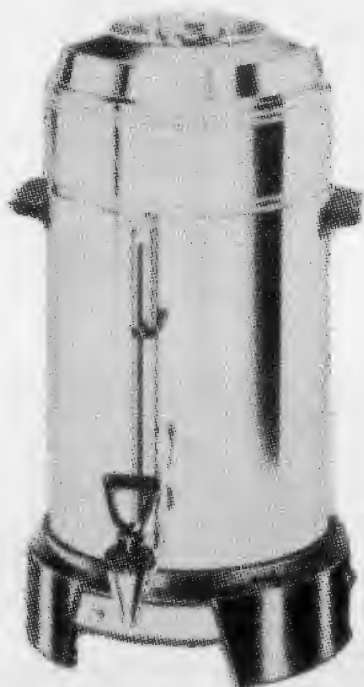
As we said, we're pretty thrilled. Here we are with top tunes, brilliant recording and sparkling presentations by some of the top talent in the field, to launch Sets in Order's new discs on the dancing trail. Add to this the New Sound of 'way out rhythm and cool boogie beat on SIO X2130 in *Hep Cat* (Key of D) and *Rockin' Dolly* (Key of G) for the caller who wants to spark his program with something different, and you can see why we're so proud.





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